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THE ROYAL COMMISSION ON VIOLENCE IN THE COMMUNICATIONS INDUSTRY

RESEARCH REPORT

IMAGES OF DIFFERENT WORLDS:

An Analysis of English and
French Language Television

by

André H. Caron

Université de Montréal

1976



PRE-PUBLICATION COPY

The views expressed in this report are those of the author(s) and do not necessarily reflect those of the Royal Commission on Violence in the Communications Industry, whose conclusions will be presented in its Final Report.

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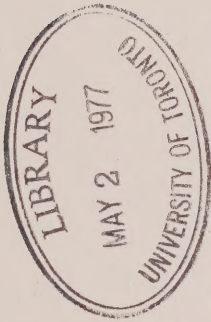
An Analysis of English and
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THE ROYAL COMMISSION ON VIOLENCE
IN THE COMMUNICATIONS INDUSTRY



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PURPOSE OF THE STUDY

The purpose of this study is to do a comparative analysis of English and French language television programming, and a selective content analysis of French language television serials.

The report is, thus, comprised of two principal sections: Section I analyzes and compares prime time television availability and audience ratings by types of programs for major Québec and Ontario markets: Montréal, Ottawa-Hull, Sudbury-Timmins-North Bay, and Toronto. Section II consists of a content analysis of individual episodes of French language television entertainment programs.

SECTION I

The analysis of program availability in weekday prime time is based on program listings in reliable standardized publication such as TV Guide, TV Hebdo, and Noront TV news for two four-week periods, one from November 10th to December 7th, 1975 and the second, from February 23rd to March 14th 1976.

Information on audience ratings by program, time, station, region and audience characteristics is based on the Bureau of Broadcast Measurement (BBM) seasonal reports for those corresponding periods. In this analysis we also investigate the relevance to ratings of distinctive characteristics of the francophone and anglophone television series in the markets under consideration. Ownership (public vs private) of networks and level of Canadian content in prime time programming are additional factors analysed in this study.

SECTION II

In this section, we did a content analysis of individual episodes

of the most popular Quebec "Téléromans" (Soap Operas). The major program elements analyzed are: setting, characters, relationships between and among characters, types of conflict and modes of conflict resolution, and global messages.

The specific French language television serials analyzed are:

Rue des Pignons

Les Berger

La P'tite Semaine

Y'a pas de Problème

Symphorien

Avec le Temps

Quelle Famille

Surprisingly enough, there are few studies which have, in the past, systematically investigated the comparative similarities and dissimilarities of French and English language television programming in Canada. When such studies have been done they usually have dealt with very short time periods¹ and a limited number of markets. Furthermore, the major thrust of studies² on this issue has been in most part to compare only one part of Canadian television programming (the English part) with the American television fare, rather than to focus on the variety of television programming offered within the Canadian broadcasting system by both French and English Canadian Networks.

This, we believe, has been an important omission. Although, the discussion has always centred around economic considerations (e.g. U.S. productions being less expensive and more popular), it cannot be limited exclusively to this dimension and must consider other factors such as language and culture. These are some of the principal issues this study addresses.

¹ Notes sur les préférences du public... Colloque sur la violence à la télévision. Conseil de la Radio-Télévision Canadienne. Queens University Kingston, Ontario.

² The Canadian Television Audience: A Study of Viewing Preferences and Attitudes. Vernone M. Sparkes. Syracuse University, Syracuse, N.Y.

SECTION 1

SECTION I

Analysis of Program Availability and Audience Ratings

Section I is subdivided into two parts:

- A) Information related to available television programming and*
- B) Information related to audience ratings.*

METHODOLOGY

For part A (available programming) our analysis relied mostly on information provided by reliable standardized sources such as TV Guide, TV Hebdo and Noront TV news. To complete our information we did, however, have to supplement it by other sources such as contacts with directors of programming at various television stations. The overall category system applied is in most part a combination of the standard terminology used in the industry and that which has been used in past content analysis studies of this type.

The categories are:

- Adventure : (e.g. Littlest Hobo, Robinson Suisse)*
- Situation Comedy: (e.g. Mary Tyler Moore, Symphonien)*
- Drama : (e.g. Rich Man, Poor Man, Avec le Temps)*
- Crime Drama : (e.g. Kojak, Les Incorruptibles)*
- Medical Drama : (e.g. Medical Center, Médecins d'Aujourd'hui)*
- Soap Opera : (e.g. Les Berger)*
- Variety : (e.g. Tom Jones, Gala de l'Union des Artistes)*
- Talk Show : (e.g. Tommy Banks, Parle, Parle, Jase, Jase)*
- Game Show : (e.g. Name that Tune, Travail à la Chaîne)*
- Music : (e.g. Pig and Whistle, Ranch à Willie)*
- Movies: A) : Crime Drama (e.g. St Valentine Massacre)*
- B) : Drame (e.g. Dr. Jivago)*

- C) : Comedy (e.g. M.A.S.H.)
- D) : Other (e.g. Westerns, Musicals)
- Sports: A) : Information Program (e.g. Sports Beat, J.O.)
- B) : Coverage of events (e.g. N.H.L. Hockey)
- Documentary : (e.g. Sharks, Heritage)
- News :
- Public Affairs : (e.g. Fifth Estate, Le 60)
- Cartoons : (e.g. Legend of Christmas, Les Pierrafeu)
- Other : (e.g. Wintario, Loto Perfecta)
- Uncategorizable *

TIME PERIODS

Originally our content analysis was to focus exclusively on prime time weekday programming. We chose however, to expand our coverage to programming beginning at 6 p.m. This revised definition of prime time was to account for the important audience share found for programming scheduled at the earlier period. The category of program broadcast in this time period is not, as one might assume, only of the news type. In effect, one finds variations in terms of regional characteristics. This will be discussed in detail later on in the chapter.

Our analysis then covers all weekday scheduled programming between 6 p.m. and 11 p.m.

SAMPLE

A total of 40 days of television programming was analysed, 20 in

* Even with extensive research there still remained a small number of programs which could not be completely categorized. These are reported in our tables as uncategorizable and include references to identifications such as T.B.A. (program to be announced). Entries for this category, however, never account for more than 5% of the total sample.

the Fall of 1975 and 20 in the Spring of 1976. Our rationale was to choose those weeks which overlapped with BBM's audiences rating reports, plus an extended week of TV programming. This, we believed, would permit us first of all to have comparative data with the BBM ratings and also, by having 20 days of programming during each season, we were assured that specials (e.g. P.C. Convention, Miss Teen Canada) and other irregularities in the program schedule could be fairly outweighed in the balance by the more regular television fare.

The four market areas, Montréal, Ottawa-Hull, Sudbury-Timmins-North Bay, and Toronto were chosen because of a number of characteristics which differentiated them from each other. These particularities mostly centred on the cultural composition of the populations, the possible diversity of television programming made available, and population size. These will be further identified and discussed in detail when each market area is presented.

The format of presentation of our results will be the following. Each market area will first be presented individually in terms of its characteristics and what programming was made available to the population. Television programming will be discussed in terms of:

- 1.- General Categories.
- 2.- Language of Broadcast.
- 3.- Public and Private Network Ownership and
- 4.- Culture (i.e. Canadian content).

Within each market, specific profiles of programming offered by the major networks will also be presented.

DATA ANALYSIS

Data was analyzed in terms of percentage of unit programs (i.e. number of programs) and unit minutes (i.e. number of minutes per program) for each category of programs. In most cases except for Movies and

Sports events these two types of units compared well and showed little variance. Many studies of this nature usually proceed to report their information only in terms of unit/program. Because of the relative importance of certain categories of programs such as Movies, however we believed that it would be more accurate to report our findings in terms of number of unit minutes for all categories, unit minutes per program reflecting more systematically the total exposure time spent by viewers and the true importance of different types of programming.

It should be noted that News type programs included in our sample represent an important part of programming on many networks. If this category were to be excluded as it is in some studies the relative importance of all other categories would thus appear greater. This particular point will be taken into consideration when Canadian content is discussed.

RESULTS

A) AVAILABLE TELEVISION PROGRAMMING IN THE MONTREAL AREA

DEMOGRAPHIC CHARACTERISTICS

In the 1971 census, the population for the metropolitan Montréal area was 2,743,210 of which 1,345,365 were men and 1,397,845 were women. The average number of persons per family was 3.6 and the average number of children per family was 1.6. Average family income was \$ 10,292. In terms of mother tongue one finds 1,819,640 people specifying French, 595,365 people referring to English, and 328,175 mentioning other languages. In terms of the language most often spoken at home, 1,818,860 specify French, 683,390 English, 106,995 Italian, 11,665 German, 8,605 Polish, 7,775 Ukrainian and 1,470, Dutch.

The totals for ethnic groups in the Montréal metropolitan area are: French, 1,762,690, British, 438,000, Italian, 160,605, German, 38,440, Asian, 36,500, Polish, 20,410, Ukrainian, 18,050, Hungarian, 11,480 Netherlands, 9,040, Scandinavians, 6,355 and Russians, 3,605.

Besides being distinctive for its French cultural and linguistic characteristics, Montréal is also a major center of television production. In terms of representation of Canada's two main cultural groups one notes that in Montreal persons of French descent, who represent 64% of the population, share with persons of British descent (16%) an equal number of commercial television networks.

TELEVISION BROADCASTING CHARACTERISTICS

In the Montréal area 6 major networks share the main audience market. First of all, there is the French language state subsidized Radio-Canada CBFT - 2) and its English CBC counterpart (CBMT - 6), then

¹ *Statistics Canada. 1971 Census of Canada. Catalogue 95-704*

there is the privately owned French language TVA network (CFTM - 10) and the English language CTV network (CFCF - 12). Finally there are 2 American networks CBS (WCAX - 3) and NBC (WPTZ - 5).

Programming on another American network ABC (WMTW - 8) is also available in the Montreal area, but BBM reports their market share to be below 5%. We therefore decided not to report their statistics. Finally, one must also mention Radio-Québec, the provincially owned educational network. This organization which is somewhat comparable to O.E.C.A. in Ontario has a mandate to produce educationally designed material for the school-age population. It also is heavily involved, however, in producing educational material for the adult population. Although their market share is not strongly competitive with the major networks, we would have liked to include their program offerings in our analysis. Unfortunately, because of time and resource constraints, it was not possible to do this. We trust this omission can be corrected in a future study of this nature.

Even though one finds in the Montreal area, as we have just listed, a number of available networks we shall also see later in detail that the two French language networks, Radio-Canada and TVA compete for the principal audience share of the market.

As reported by BBM * the estimated percentage of households with cable service is 37%, which implies that close to 4 homes in 10 have complete access to the main networks previously described. The percentage of homes with colour television sets is estimated to be 54% in this market area. Television programming in the Montréal area, as we shall discuss, is characterized by a number of special factors. Just to name a few, one can mention the importance of Talk Shows, Movies and the presence of early evening Soap Operas on some networks. Also in Montréal, the late

* BBM 1976 Spring Report.

evening News programs on the two French language networks are broadcast at 10:30 p.m. and last for 30 minutes. On the other hand, because late evening News programs start at 11 p.m. on the English language networks, they are not included in our analysis. The reader should therefore take this into consideration when interpreting the results.

GENERAL CATEGORIES: (Fall 1975)

The major characteristics of network programming in Montreal are reflected in summary table 1. If one considers for each network the main ** categories (unit/minute) of programs for Fall 1975 the following may be observed:

TABLE 1

Percentage of unit/minutes by main categories

<u>Radio-Canada</u>		<u>CBC</u>		<u>TVA</u>	
News programs	30%	News	20% [±]	Movies (most of these classified as comedy)	23%
Movies (most of these classified as drama)	19%	Comedy	17%	Talk Shows	21%
		Music	15%	News	20% [±]
Documentaries	10%	Drama	11%	Crime Drama	12%
Public Affairs	10%				
<u>CTV</u>		<u>CBS</u>		<u>NBC</u>	
Crime Drama	28%	News	30%	Crime Drama	30%
News	20% [±]	Crime Drama	14%	News	20%
Comedy	12%	Comedy	14%	Movies (most of these classified as drama)	13%
[±] News category. Does not include FM newscasts.		Movies (most of these classified as drama)	10%		
		Game Show	10%		

** Throughout this study the term "main categories" refers to all categories of programs which represented at least 10% of the total broadcast time of a network. If categories reached the 9% or 9.5% level, however, we also took this into consideration in the discussion.

As one can see the average Montreal viewer is offered a certain variety of types of programs depending on whether he chooses to watch in terms of language: a French or English language network, or in terms of public or private Canadian and American networks.

A total of 10 distinct categories of programs may be identified if one computes the list of the main categories of programs for each network. On all networks News programs are a major part of the programming with the highest percentage found with Radio-Canada (30% and NBC (30%). Even if one adjusted the percentage on the French language networks (R.C. and TVA) to exclude the marginal presence of late evening news at 10:30 p.m. this type of programming would still remain one of the major categories of programs presented. Generally Movies are the second most common type of programs found on most networks. The importance of Movies is, however, greater on certain networks (R.C. 19%; TVA 23%) than on others (CBS 13%; NBC 10%). Only CBC, which refrained from showing any Movies (0%) and CTV (7%), were exceptions to this rule. Crime Drama was the third most present category of programs (NBC 30%; CTV 28%; CBS 14%; TVA 12%).

For complete details on the importance of each category for each network the reader may consult Table I in the Appendix. This table reports all category entries in terms of percentage of unit/programs and percentage of unit/minutes. If one now examines the other important categories on the top lists one observes differences in most part related to language (French vs English) and economic factors (private vs public ownership).

LANGUAGE (Fall 1975)

To illustrate this more clearly we collapsed our data in terms of language of broadcast, still retaining the distinction between English,

Canadian and American networks. The main categories of programs offered to viewers for Fall of 1975 in the Montreal area are presented in Table 2.

TABLE 2

Percentage of unit minutes by main categories by language

<u>English language networks</u>		<u>American networks</u>		<u>French language networks</u>	
News	20%	News	25%	News	25%
Crime Drama	16%	Crime Drama	22%	Movies (most of these classified as drama)	21%
Comedy	14.5%	Movies (most of these classified as drama)	11.5%		
Music	10.5%			Talk Shows	10.5%

Except for the overall importance of News programs on all networks, there appear to be some distinctive language related differences in the type of TV fare which is presented in the Montreal area. One of these appears to be the importance of Crime Drama programs on English language (16%) and American (22%) networks compared to the French language networks. Other differences which may be noted are in terms of the exclusive presence of Talk Shows (10.5%) on the French language networks and the importance of Comedies (14.5%) and Music (10.5%) on the English language networks and Comedies (9%) and Game Shows (9%) on American networks. Finally, Movies which predominate the list of programs on the French language networks (21%) are also present on the American (11.5%) networks, although in a less obvious way. On the English language networks Movies only represent 3.5% of the television fare. Given the importance of Movies on the French language networks we decided to sub-categorize this type of program and to verify if in fact Crime Drama action which is important on English language networks is also present in French language programming, but in a Movie rather than a series format. This, however, was not found to be the case since the predominant content of these movies was of a Drama type (see Appendix, Table II for details to this effect.)

PUBLIC AND PRIVATE NETWORKS (Fall 1975)

If one part of the diversity of television programs in the Montreal area can be explained in terms of a language factor, another part appears to be related to the economic variable. Data was collapsed in terms of ownership of networks public Canadian and private Canadian and American. Table 3 presents this data:

TABLE 3

Percentage of unit/minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>		<u>Private American</u>	
News	25%	Crime Drama	20%	News	25%
Comedy	11.5%	News	20%	Crime Drama	22%
Movies (most of these described as drama)	9.5%	Movies (most of these described as comedy)	15%	Movies (most of these described as drama)	11.5%
		Talk Show	10.5%		

If one examines the main categories of programs shown on public Canadian, private Canadian and private American networks during the Fall of 1975 season one finds all networks presenting similar percentages of News program. One also observes that private Canadian networks and private American networks offer a substantial amount of Crime Drama programs. Comedy, on the other hand, predominates only on public Canadian networks. Movies remain important for all networks. Finally, Game Shows (9%) on private American networks, Public Affairs (9%) on public Canadian networks and Talk Shows (10.5%) on private Canadian networks complete this list.

In the latter case, however, (i.e. Talk Shows) we know from preceeding information that the importance of this category is due solely to the French language (TVA) network. For more details, see Table III in Appendix.

In terms of what private Canadian networks (especially the English one) choose to offer to their audiences one could speculate that they appear to have more in common with private American networks than with their public Canadian network counterparts Radio-Canada and CBC seem to offer, on the other hand, not only a different programming fare to their audiences but also a greater variety.

In the Montreal market it thus appears that there is an interactional effect between the economic and language variables which accounts for the variety of programs offered to the population. This will become even more obvious as we discuss the preferences Montreal viewers show in their selection of programs. Before presenting this information, however, it is important to discuss another factor of importance, that is, the level of Canadian production in Montreal television programming.

CULTURE (Fall 1975)

Our data on television programming offered in the Fall of 1975 in the Montreal area was also analyzed in terms of Canadian content. Although the distinction is not made in this study, one must understand that Canadian productions on the French language networks are almost exclusively produced locally in Montreal and bear certain regional characteristics. These could more appropriately be labelled "Fait au Québec" rather than "Made in Canada". The reader will find in Table 4 the percentage of productions (based on unit/minutes) which were produced in Canada, the United States and other countries (i.e. predominantly European countries). One must note that for obvious reasons only programming on Canadian networks could be analyzed in this fashion.

TABLE 4Percentage of Canadian productions by network

<i>Networks Country of Origin</i>	<i>Radio-Canada (excluding news programs)</i>		<i>CBC (excl. news programs)</i>		<i>TVA (excl. news programs)</i>		<i>CTV (excl. news programs)</i>	
<i>Canada</i>	70%	(58%)	65%	(56%)	59%	(49%)	40%	(24%)
<i>U.S.</i>	23%	(33%)	24%	(30%)	31%	(39%)	59%	(74%)
<i>Other</i>	7%	(9%)	11%	(14%)	10%	(12%)	1%	(2%)

The highest percentage of Canadian production is found on both state owned networks (i.e. Radio-Canada and CBC). In private industry, however, it is surprising to note the different profiles presented by French and English language networks. In effect one finds CTV relying heavily on American productions for their prime time programming, whereas TVA which is also a private network still relies for the most part on Canadian productions. One must add that CTV is not only the biggest importer of foreign productions but that it also has the lowest level of diversity in the type of programs it chooses to buy from other countries.

Recognizing that News programs (which are all Canadian productions of course) account for a major part of the programming, we decided to reconsider our data and exclude this category of programs from our analysis. The second column in this same Table 4 thus presents this information.

Results illustrate even more clearly what we discussed above. We find CTV reflecting the greatest drop (16%) in Canadian content programs while all other networks still predominantly present Canadian productions to their viewers.

Pursuing our analysis further, we examined, in terms of these same variables what type of programming was offered in Montreal during Spring of 1976.

GENERAL CATEGORIES (Spring 1976)

The major characteristics of network programming in the Montreal area for this time period are presented in Table 5 . This table sets out for each network the principal categories of programs (unit/minutes) presented to viewers in the Spring of 1976.

Table 5
Percentage of unit/minutes by main categories

<u>Radio-Canada</u>		<u>CBC</u>		<u>TVA</u>	
News	30%	Comedy	25%	Movies (most of these classified as drama)	22%
Movies (most of these classified as drama)	13%	News	20%	News	20%
		Public Affairs	10%	Talk Shows	20%
Public Affairs	10%			Crime Drama	11%
<u>CTV</u>		<u>CBS</u>		<u>NBC</u>	
Crime Drama	30%	News	30%	Crime Drama	33%
News	20%	Crime Drama	16%	News	20%
Comedy	15%	Comedy	14%	Movies (most of these classified as drama)	11%
		Drama	11%		
		Game Shows	10%	Variety	10%

The average Montreal viewer continued for the most part to be offered in the Spring the same variety of programs he was offered in the Fall. A total of 9 distinct categories of programs are identifiable when one computes the lists of the categories of programs for each network. Although few major differences could be found between Fall and Spring programming those variations that did appear were of the following nature. Radio-Canada's Documentaries which represented 10% of all programs in the Fall decreased to 5% in the Spring, Sports programs however

increased from 4% to 7% in the Spring. This might be explained by the upcoming Olympic Events. CBC Comedy programs appeared even more important in the Spring (25%) than in the Fall (17%). Public Affairs (10%) also were more present in Spring programming, while Music (Spring 8%; Fall 15%) and Drama (Spring 8%; Fall 11%) decreased. For TVA one finds almost identical figures for both Spring and Fall. CTV, for their part, still presented in the Spring, mainly Crime Drama (30%), News (20%) and Comedies (15%) but increased their Sports programming to 8%. Finally, CBS decreased their number of movies (Spring 4%; Fall 10%) in favor of Drama programs (Spring 11%; Fall 6%) and NBC slightly increased their number of Variety programs (Spring 10%; Fall 7%). If one considers those main categories (Top 3) which represent more than 50% of programming time on all networks, Fall and Spring television fare appeared, all and all, quite similar. For more details on the importance of each category, see a complete presentation of this data in Table IV of Appendix.

LANGUAGE (Spring 1976)

Collapsing our data for television programming presented during the Spring of 1976 in terms of the language variable one observes the following:

Table 6

Percentage of unit minutes by main categories by language of broadcast

<u>English language Network</u>		<u>American Networks</u>		<u>French language Network</u>	
Comedy	20%	News	25%	News	25%
News	20%	Crime Drama	24.5%	Movies (most of these 17.5% classified as crime drama)	
Crime Drama	18.5%	Comedy	11%		
		Drama	9.5%	Talk Shows	10%

In terms of similarities one finds that News programs share equal important time periods on English, American and French language networks. The presence of Crime Drama programs is found on 2 of 3 lists. This category of programs truly predominates on the American networks (24.5%) and on English language networks (18.5%). As for other categories, one finds Drama programs added to the American networks' list.

In terms of "Movies" American network programming reflects a decrease in importance for this category (Spring 7.5%; Fall 11.5%). A similar trend is also found on French language networks (Spring 17.5%; Fall 21%).

In the latter case, one also notices that movies were predominantly of the Crime Drama type. This slight shift from Drama (in the Fall) to Crime Drama (in the Spring) must be interpreted in context. About half of the Movies in the Spring (i.e. half of 17%) were of the Crime Drama type. This represents then approximately 8% of the total programming.

Overall, patterns similar to those found in the Fall were present in the Spring, and cultural differences still played a major role in type of programming offered to the Montreal population. For more details, see Table V in Appendix.

PUBLIC AND PRIVATE NETWORKS (Spring 1976)

Date collapsed in terms of public Canadian, private Canadian and private American networks revealed the following results:

TABLE 7

Percentage of unit minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>		<u>Private American</u>	
News	25%	Crime Drama	20.5%	News	25%
Comedy	15.5%	News	20 %	Crime Drama	24.5%
Public Affairs	10%	Movies (most of these equally clas-	12.5%	Comedy	11%
		sified as drama,		Drama	9.5%
		crime drama and comedy]			
		Talk Show	10%		

In the Spring (1976) one finds the almost identical concentration of program categories as those already discussed for the Fall data. The only exception in the Spring is the exclusion of Game Shows and the addition of Drama programs on private American networks. Crime Drama continues to predominate on private networks irrespective of whether they are Canadian or American. Comedies and Public Affairs programs remain the main staple of public Canadian networks. For more details, see Table VI in Appendix.

CULTURE (Spring 1976)

The importance of Canadian productions in Canadian network programming was also analyzed for the Spring period.

Table 8

Percentage of Canadian production by network

Network Country of origin	<u>Radio-Canada</u>		<u>CBC</u>		<u>TVA</u>		<u>CTV</u>	
	(excluding news)		(excluding news)		(excluding news)		(excluding news)	
Canada	78%	(68%)	63%	(53%)	61%	(52%)	44%	(30%)
U.S.	12%	(18%)	32%	(40%)	29%	(36%)	55%	(69%)
Other	10%	(14%)	5%	(7%)	10%	(12%)	1%	(1%)

Overall in the Spring Canadian networks appear to have slightly increased their percentage of Canadian content, this is most evident in Radio-Canada's programming where content was 70% Canadian in the Fall of 1975 and is now 78% in the Spring. This increase was made to the most part at the expense of U.S. productions (Spring 12%; Fall 23%) given that imports from other countries increased (Spring 10%; Fall 7%). On the other hand, an opposite trend appears on CBC where imports from other countries drop to 5% in the Spring compared to the 11% recorded

in the Fall. The other two networks TVA and CTV show little variance and the latter network (CTV) remains the only Canadian network in the Montreal area to present predominantly American programs.

Excluding news programs one finds in the Spring patterns similar to those discussed in Fall data, with CTV showing the greatest decrease in Canadian content (14%).

Overall then, one observes that in the Montreal area, except for minor seasonal fluctuations, television programming broadcast during the two time periods investigated (Fall 1975, Spring 1976) is characterized by a number of different program profiles. For the most part these are explained by language related factors, cultural factors and also to a certain extent by economic factors.

Now that we have discussed what television fare was offered in the Montreal area during Fall 1975 and Spring of 1976 we shall examine what, in fact, viewers chose to watch during these same periods.

PART B - AUDIENCE RATINGS INFORMATION

Here the results are presented in terms of which programming was watched most, as determined by BBM audience rating reports. In this part of our analysis we had to deal with certain irregularities which made comparisons difficult between the Fall and Spring seasons. Because of a mail strike in the Fall of 1975, BBM was not able to collect information in its usual systematic fashion. The overall information collected in the Fall, therefore, lacked detail and could not offer the same precision and validity one usually finds in BBM reports. We thus chose to analyze from the special Fall report only the data which could be relatively well compared with that made available in the Spring reports. Because of these discrepancies the reader will find our presentation of results in the following form:

Fall season '75	30 most popular programs for total population
(Central area only)	30 most popular programs by categories for total population
Spring season '76	30 most popular programs for total population
(Central and Full Coverage)	30 most popular programs by categories for total population
Full Coverage only	10 most popular programs for adults 18 years and older
	10 most popular programs for women
	10 most popular programs for men
	10 most popular programs for adolescents
	10 most popular programs for children

METHODOLOGY

In terms of estimated populations BBM defines two specific types

of audiences: one which is found in the Full Coverage Area and one in the Central Area. BBM defines these concepts in the following way:

Full Coverage Area: " This contains all those counties or census divisions or other BBM reporting areas where reportable stations may be viewed, either directly off-air, or via cable. The Full Coverage Area includes the Central Area. Note that all reported stations may be receivable throughout the entire Full Coverage Area." Estimated population size for the Montreal Full Coverage Area is 4,261,670 persons.

Central Area: " is either a census metropolitan area, a county, a census division or a group of counties or census divisions. The actual definition of the Central Area for this report will be found on the Market Data Page. All audience data for the Central Area is shown in percentage form - either as ratings or audience shares". Estimated population size for the Central Montreal Area is 2,811,890 persons.

For the purpose of our study we transformed and estimated percentage forms for Central Area into number of viewers as one finds reported for the Full Coverage Area. Although we are aware that these numbers should not be taken at their absolute value they are fairly accurate estimates of the general preferences of audiences.

Given that in BBM's Special Fall report data pertaining only to Central Area audiences are reported, no comparative information between Fall and Spring can be presented for Full Coverage Area data. Although in major metropolitan areas Central and Full Coverage Area audiences tend to show little variance, in smaller areas one does find differences in audience preferences. Therefore in the Spring these two types of data (Central and Full Coverage Area) are presented. As previously mentioned, data reported for Full Coverage Area will also take into consideration audience classifications in terms of sex and age.

Given that BBM is without a doubt considered by government and industry a reliable and valid source of information for audience ratings we shall not proceed to define further the methodology that is used for

their collection of data. For more details the reader is advised to consult the Glossary and Introduction chapters included in each of their reports.

CENTRAL AREA (Fall 1975)

In the Central Area the 30 most popular television programs watched in the Fall of 1975 by the total population (2 years old and older) in Montreal are presented in Table 9 .

The first most obvious observation one can make in terms of this data is that only Radio-Canada and TVA, the two French language networks have television programs represented on the list. The private French language network, TVA, dominates however, with 23 out of 30 programs. In closely examining Table 9 one also notices that at least 2 programs ("Le 10 vous informe" and "Parle, Parle, Jase, Jase") which are shown every day of the week represent $1/3$ (10/30) of the total list of preferred programs. Finally one also notices the strong predominance of Canadian productions. To estimate this accurately, where movies were concerned, we subdivided each movie unit into 3 (representing the 3 weeks surveyed) given that BBM do not usually report movies individually. This means that country of origin for each movie has a .3 unit mention or value. This thus revealed that 22 of the 30 preferred programs were Canadian productions.

To understand this data more clearly we collapsed the information by category of programs.

Table 10 presents this information in terms of unit programs and unit/minutes. As we previously mentioned, analysis in terms of unit programs and unit minutes reveals quite similar results, except for programs of the "Movie" category. To evaluate better the overall importance

TABLE 9

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Montreal area **

CENTRAL AREA

Estimated population 2,811,890

	<i>Name of Program (Network)</i>	<i>Country of Origin</i>	<i>Category</i>	<i>Audience Rating</i>
1.	<i>Les Bergers (TVA)</i>	CDN	<i>Soap Opera</i>	<i>927,923</i>
2.	<i>Symphorien (TVA)</i>	CDN	<i>Comedy</i>	<i>815,448</i>
3.	<i>Dr Jivago (R.C.)</i>	U.S.	<i>Movie</i>	<i>815,448</i>
4.	<i>Rue des Pignons (R.C.)</i>	CDN	<i>Soap Opera</i>	<i>759,210</i>
5.	<i>Parle P. Jase J. (Mon.) (TVA)</i>	CDN	<i>Talk Show</i>	<i>618,615</i>
6.	<i>Hawaii 5-0 (TVA)</i>	U.S.	<i>Crime Drama</i>	<i>590,496</i>
7.	<i>Le 10 vous informe (Mon.) (TVA)</i>	CDN	<i>News</i>	<i>506,140</i>
8.	<i>Parle P. Jase J. (Tu.) (TVA)</i>	CDN	<i>Talk Show</i>	<i>506,140</i>
9.	<i>Y'a pas de Problèmes (R.C.)</i>	CDN	<i>Comedy</i>	<i>506,140</i>
10.	<i>Avec le Temps (R.C.)</i>	CDN	<i>Drama</i>	<i>478,021</i>
11.	<i>Parle P. Jase J. (Wed.) (TVA)</i>	CDN	<i>Talk Show</i>	<i>478,021</i>
12.	<i>La p'tite Semaine (R.C.)</i>	CDN	<i>Comedy</i>	<i>449,902</i>
13.	<i>Kojak (TVA)</i>	U.S.	<i>Crime Drama</i>	<i>449,901</i>
14.	<i>Medecin d'Aujourd'hui (TVA)</i>	U.S.	<i>Med. Drama</i>	<i>449,902</i>
15.	<i>Le 10 vous informe (Tu.) (TVA)</i>	CDN	<i>News</i>	<i>421,783</i>
16.	<i>Vedettes à nu (TVA)</i>	CDN	<i>Talk Show</i>	<i>421,783</i>
17.	<i>Parle P. Jase J. (Th.) (TVA)</i>	CDN	<i>Talk Show</i>	<i>393,664</i>
18.	<i>Parle P. Jase J. (Fr.) (TVA)</i>	CDN	<i>Talk Show</i>	<i>393,664</i>
19.	<i>A la Canadienne (TVA)</i>	CDN	<i>Music</i>	<i>393,664</i>
20.	<i>Découvertes '75 (TVA)</i>	CDN	<i>Music</i>	<i>393,664</i>
21.	<i>Jeudi 8h30 (TVA)</i>	U.S./Fr./U.S.	<i>Movie</i>	<i>393,664</i>
22.	<i>Le 60 (R.C.)</i>	CDN	<i>Publ. Affaires</i>	<i>365,545</i>
23.	<i>Téléselection (R.C.)</i>	U.S.	<i>Movie</i>	<i>365,545</i>
24.	<i>Le 10 vous informe (Wed.) (TVA)</i>	CDN	<i>News</i>	<i>365,545</i>
25.	<i>Le 10 vous informe (Th.) (TVA)</i>	CDN	<i>News</i>	<i>365,545</i>
26.	<i>Le Ranch à Willie (TVA)</i>	CDN	<i>Music</i>	<i>365,545</i>
27.	<i>Les Grandes Productions (TVA)</i>	U.S./Fr./BRIT.	<i>Movie</i>	<i>365,545</i>
28.	<i>Les Incorruptibles (TVA)</i>	U.S.	<i>Crime Drama</i>	<i>365,545</i>
29.	<i>Le 10 vous informe (Fr.) (TVA)</i>	CDN	<i>News</i>	<i>337,426</i>
30.	<i>Cinéma sur demande (TVA)</i>	U.S.	<i>Movie</i>	<i>337,426</i>

* (As estimated by BBM in terms of Central Area audiences. (Fall 1975))

TABLE

*The thirty (30) most popular television programs/per category watched by total population (2 years old and older) in the Montreal area **

CENTRAL AREA

Estimated population 2,811,890

<i>Program Category</i>	<i>Units per Program</i>	<i>Program Category</i>	<i>Units per Minute</i>
<i>Talk Show</i>	<i>20%</i>	<i>Movie</i>	<i>38%</i>
<i>Movie</i>	<i>17%</i>	<i>Talk Show</i>	<i>19%</i>
<i>Comedy</i>	<i>13%</i>	<i>Crime Drama</i>	<i>11%</i>
<i>News</i>	<i>13%</i>	<i>Comedy</i>	<i>7%</i>
<i>Music</i>	<i>10%</i>	<i>News</i>	<i>7%</i>
<i>Crime Drama</i>	<i>10%</i>	<i>Music</i>	<i>5%</i>
<i>Soap Opera</i>	<i>7%</i>	<i>Soap Opera</i>	<i>4%</i>
<i>Drama</i>	<i>3.3%</i>	<i>Adventure</i>	<i>4%</i>
<i>Adventure</i>	<i>3.3%</i>	<i>Medical Drama</i>	<i>4%</i>
<i>Medical Drama</i>	<i>3.3%</i>	<i>Drama</i>	<i>1%</i>

** (As estimated by BBM in terms of Central Area audiences. (Fall 1975)*

of categories of programs we interpret our findings only in terms of unit minutes.

Movies predominate as the most popular category of program Montrealers choose to watch. When we considered what types of movies had been presented in the Fall during those 3 weeks BBM did their survey, we found that Comedies (N=5), Drama (N=4), Crime (N=3) and one western movie had been shown. Talk Shows (19%), these exclusively presented on TVA, were the second most popular form of entertainment. Crime Drama ranked third and represented 11% of the time spent watching favorite programs.

Excluding movies, Talk Shows and News programs one finds a diversity of programs (Comedy, Music, Soap Opera, Adventure and Drama) which are not predominantly offered in the Fall programming but which are highly popular with Montreal viewers. In fact, among the 4 most popular programs in Montreal, 2 are Soap Operas, 1 a Comedy and 1 a Movie.

CENTRAL AREA (Spring 1976)

Table 11 presents the 30 most popular television programs watched during the Spring by the total population in the Montreal Central Area.

For the most part, the data reveals only minor variations with what had been found in terms of the Fall list of preferred programs. Again only the two French language networks (Radio-Canada and TVA) are represented and TVA has the major share of the market with 20 out of 30 programs listed. In the Spring one also finds Talk Shows (Parle, Parle, Jase, Jase) and News (Le 10 vous informe) ever present on this list (7 out of 30). Canadian productions again predominate in the Spring list with 24 out of 30 programs produced in Canada.

If one considers this information in terms of categories of

TABLE 11

The thirty (30) most popular television programs watched by total population (2 years old and older) in the Montreal area *

CENTRAL AREA

Estimated population 2,811,890

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Les Bergers (TVA)	CDN	Soap Opera	927,923
2.	Symphorien (TVA)	CDN	Comedy	843,567
3.	Rue des Pignons (R.C.)	CDN	Soap Opera	815,448
4.	Y'a pas de Problème. (R.C.)	CDN	Comedy	702,972
5.	Avec le Temps (R.C.)	CDN	Drama	562,378
6.	La P'tite Semaine (R.C.)	CDN	Comedy	544,259
7.	Le 60 (R.C.)	CDN	Publ. Affairs	478,021
8.	Téléélection (Mon.) (R.C.)	U.S./Brit./U.S.	Movie	478,021
9.	Quelle Famille (R.C.)	CDN	Comedy	449,902
10.	Parle P. Jase J. (Mon.) (TVA)	CDN	Talk Show	449,902
11.	Parle P. Jase J. (Tu.) (TVA)	CDN	Talk Show	421,783
12.	Hawaii 5-0 (TVA)	U.S.	Crime Drama	421,783
13.	Monde de Disney (R.C.)	U.S.	Adventure	421,783
14.	Parle P. Jase J. (Wed.) (TVA)	CDN	Talk Show	421,783
15.	Le 10 vous informe (Mon.) (TVA)	CDN	News	393,664
16.	La Corne d'Abondance (TVA)	CDN	Other	393,664
17.	Grandes Productions (TVA)	U.S./Brit./U.S.	Movie	393,664
18.	Le Travail à la Chaîne (R.C.)	CDN	Game	393,664
19.	Parle, P. Jase J. (Th.) (TVA)	CDN	Talk Show	365,545
20.	Le 10 vous informe (Tu.) (TVA)	CDN	News	365,545
21.	Le 10 vous informe (Wed.) (TVA)	CDN	News	365,545
22.	Médecin d'Aujourd'hui (TVA)	U.S.	Med. Drama	365,545
23.	Soirée du Hockey (R.C.)	CDN	Sports	365,545
24.	Parle P. Jase J. (Fr.) (TVA)	CDN	Talk Show	365,545
25.	Ranch à Willie (TVA)	CDN	Music	365,545
26.	Découvertes '76 (TVA)	CDN	Music	337,426
27.	J-P. Ferland (TVA)	CDN	Doc.	337,426
28.	Qui dit vrai (TVA)	CDN	Game	337,426
29.	Jeudi 8h 30 (TVA)	Fr./U.S./Brit.	Movie	337,426
30.	Kojak (TVA)	U.S.	Crime Drama	337,426

* (as estimated by BBM in terms of Central Area audiences. (Spring 1976)

programs most popular in the Spring, one again finds Movies, but to a less extent (Fall 38%; Spring 21%) and Talk Shows (Spring 19%; Fall 19%) still predominating. Movies were equally divided in terms of Drama and Crime Drama types. Soap Operas and Comedies remained steady favorites and still ranked very highly in terms of audience share on the list (See Table 12).

The one interesting point of dissimilarity between Fall and Spring is that besides finding on the Spring list the same categories of programs which appeared in the Fall, one also notices the addition of a number of new categories of programs. The top 30 television programs in the Spring for the Montreal area now also include Sports (10%) Public Affairs (4%), Game Shows (4%), Documentaries (3%) and 'other' types (1%) of programs. This implies that 15 different types of categories of programs (compared to 10 in the Fall) are represented on this list of the 30 most popular television programs.

FULL COVERAGE (Spring 1976)

If one considers audience ratings in terms of Full Coverage Area one finds that the 30 most popular programs in the Spring are almost identical with those expressed for the Central Area. As one can observe in Table 13 only slight variations appear in terms of their rank order. Towards the lower end of the list one may observe however two new additions (Marcus Welby (Medical Drama) and Les Pierrafeu (Cartoon)).

Thus, representation of categories of programs for the Full Coverage Area is just as diversified as the one previously described for the Central Area. As one can observe in Table 14, Talk Shows and Movies still predominate. As for other types of programs, these are identical with the ones we had reported for Central Area, except for Cartoons which appear only on the Full Coverage list and Sports which

TABLE 12

*The thirty (30) most popular television programs/per category
watched by total population (2 years old and older) in the
Montreal area **

CENTRAL AREA

Estimated population 2,811,890

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
Talk Show	17%	Movie	21%
Comedy	14%	Talk Show	19%
Movie	10%	Sport	10%
News	10%	Comedy	7%
Soap Opera	7 %	Crime Drama	7%
Music	7%	News	6%
Game	7%	Soap Opera	4%
Crime Drama	7%	Public Affairs	4%
Other	3%	Adventure	4%
Sports	3%	Music	4%
Medical Drama	3%	Game	4%
Adventure	3%	Medical Drama	4%
Drama	3%	Documentary	3%
Public Affairs	3%	Drama	2%
Documentary	3%	Other	1%

** (As estimated by BBM in terms of Central Area audiences. (Spring 1976)*

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Montreal area **

FULL COVERAGE AREA

Estimated population 4,261,670

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>Les Bergers (TVA)</i>	CDN	<i>Soap Opera</i>	<i>1,423,800</i>
2.	<i>Symphorien (TVA)</i>	CDN	<i>Comedy</i>	<i>1,308,300</i>
3.	<i>Rue des Pignons (R.C.)</i>	CDN	<i>Soap Opera</i>	<i>1,153,800</i>
4.	<i>Y'a pas de Problème (R.C.)</i>	CDN	<i>Comedy</i>	<i>994,900</i>
5.	<i>Avec le Temps (R.C.)</i>	CDN	<i>Drama</i>	<i>791,700</i>
6.	<i>La P'tite Semaine (R.C.)</i>	CDN	<i>Comedy</i>	<i>735,400</i>
7.	<i>Parle, Parle, Jase, Jase (TVA)</i>	CDN	<i>Talk Show</i>	<i>711,900</i>
8.	<i>Quelle Famille (R.C.)</i>	CDN	<i>Comedy</i>	<i>698,800</i>
9.	<i>Le 10 vous informe (TVA) (Mon.)</i>	CDN	<i>News</i>	<i>681,600</i>
10.	<i>Telesélection (R.C.)</i>	BRIT/U.S./U.S.	<i>Movie</i>	<i>661,600</i>
11.	<i>Parle, Parle, Jase, J. (TVA) (Tu.)</i>	CDN	<i>Talk Show</i>	<i>657,400</i>
12.	<i>Parle, Parle, Jase, J. (TVA) (W.)</i>	CDN	<i>Talk Show</i>	<i>644,600</i>
13.	<i>Le 60 (R.C.)</i>	CDN	<i>Public Affairs</i>	<i>643,500</i>
14.	<i>Hawaï 5-0 (TVA)</i>	U.S.	<i>Crime Drama</i>	<i>637,800</i>
15.	<i>Le Monde Merv. de Disney (R.C.)</i>	U.S.	<i>Adventure</i>	<i>636,400</i>
16.	<i>Le 10 vous informe (TVA) (Tu.)</i>	CDN	<i>News</i>	<i>629,900</i>
17.	<i>Parle, Parle Jase, J. (TVA) (Th.)</i>	CDN	<i>Talk Show</i>	<i>612,400</i>
18.	<i>Médecin d'aujourd'hui (TVA)</i>	U.S.	<i>Medical Drama</i>	<i>583,100</i>
19.	<i>Parle, Parle, J.J. (TVA) (Fr.)</i>	CDN	<i>Talk Show</i>	<i>582,900</i>
20.	<i>Le Ranch à Willie (TVA)</i>	CDN	<i>Music</i>	<i>581,700</i>
21.	<i>Les Grandes Productions (TVA)</i>	U.S./FR./U.S.	<i>Movie</i>	<i>575,900</i>
22.	<i>La Corne d'abondance (TVA)</i>	CDN	<i>Other</i>	<i>565,200</i>
23.	<i>Le 10 vous informe (TVA) (Wed.)</i>	CDN	<i>News</i>	<i>563,300</i>
24.	<i>Le Travail à la Chaîne (R.C.)</i>	CDN	<i>Game</i>	<i>558,800</i>
25.	<i>Le 10 vous informe (TVA) (Th.)</i>	CDN	<i>News</i>	<i>542,600</i>
26.	<i>Découverte 76 (TVA)</i>	CDN	<i>Music</i>	<i>539,400</i>
27.	<i>Kojak (TVA)</i>	U.S.	<i>Crime Drama</i>	<i>535,700</i>
28.	<i>Marcus Welby (R.C.)</i>	U.S.	<i>Medical Drama</i>	<i>518,700</i>
29.	<i>Les Pierrefeu (R.C.)</i>	U.S.	<i>Cartoon</i>	<i>502,400</i>
30.	<i>A la Canadienne (TVA)</i>	CDN	<i>Music</i>	<i>489,500</i>

* (As estimated by BBM in terms of Full Coverage Area audiences, Spring 1976)

TABLE 14

*The thirty (30) most popular television programs by category
watched by total population (2 years old and older) in the Montreal area **

FULL COVERAGE

Estimated population 4,261,670

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
Talk Show	17%	Talk Show	22%
Comedy	13.5%	Movie	16%
News	13.5%	Comedy	9%
Music	10%	News	9%
Movie	7%	Medical Drama	9%
Soap Opera	7%	Crime Drama	9%
Crime Drama	7%	Music	7%
Med. Drama	7%	Soap Opera	4%
Public Affairs	3%	Public Affairs	4%
Drama	3%	Adventure	4%
Adventure	3%	Cartoons	2%
Game	3%	Game	2%
Cartoons	3%	Drama	2%
Other	3%	Other	1%

* As estimated by BBM in terms of Full Coverage audiences (Spring 1976)

remain only on the Central list.

As we mentioned in our introduction, in large metropolitan areas one seldom encounters major differences between Central and Full Coverage Areas in terms of viewers' preferences.

SEX

To complete our analysis of the Montreal market, we analyzed our data in terms of the programming preferred by sex and by age groups. In terms of sex we computed from BBM reports the 10 most popular television programs for men and women in the Spring of 76 for Full Coverage Area. As one finds in Table 15 this revealed that for the most part, men and women show similar preferences in their choice of programs. 7 out of the 10 most popular programs are the same for both groups although they might vary somewhat in rank order. The main exceptions to this rule are on the one hand the presence of 2 News programs on the men's list and only one on the women's list, the latter group preferring to have two Talk Shows on their list. On the other hand, men also add Movies and Crime Drama programs to their list. In terms of Canadian content all television programs on the women's list and 8 of 10 on the men's list are Canadian productions. Considering audience size, women appear to be much more avid viewers than men. The number one program reached 600,900 women, whereas the number one program for men reached only 401,600 (see Table 15).

AGE

In terms of age our data was broken down into 3 groups. Adults, 18 years old and older; teenagers, 12-17 year olds; and children, 2-11 year olds. One must take note that these lists of 10 most popular programs for all age groups (i.e. adults, teenagers and children) include only those programs which are broadcasted between 6 p.m. and 11 p.m.

TABLE 15

*The ten (10) most popular television programs watched by adults (women 18 years and older) in the Montreal area **

FULL COVERAGE AREA

Estimated population: 4,261,670

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>Rue des Pignons (R.C.)</i>	CDN	<i>Soap Opera</i>	<i>600,900</i>
2.	<i>Les Berger (TVA)</i>	CDN	<i>Soap Opera</i>	<i>594,300</i>
3.	<i>Symphorien (TVA)</i>	CDN	<i>Comedy</i>	<i>465,500</i>
4.	<i>Y'a pas de problème (R.C.)</i>	CDN	<i>Comedy</i>	<i>369,400</i>
5.	<i>Parle P. Jase J. (TVA)</i>	CDN	<i>Talk Show</i>	<i>356,800</i>
6.	<i>Parle P. Jase J. (TVA)</i>	CDN	<i>Talk Show</i>	<i>341,100</i>
7.	<i>Le 60 (R.C.)</i>	CDN	<i>Public Aff.</i>	<i>337,200</i>
8.	<i>Le 10 vous informe (TVA)</i>	CDN	<i>News</i>	<i>331,000</i>
9.	<i>Parle P. Jase J. (TVA)</i>	CDN	<i>Talk Show</i>	<i>324,100</i>
10	<i>Avec le temps (R.C.)</i>	CDN	<i>Drama</i>	<i>304,600</i>

*The ten (10) most popular television programs watched by adults (men 18 years old and older) in the Montreal area **

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>Les Berger (TVA)</i>	CDN	<i>Soap Opera</i>	<i>401,600</i>
2.	<i>Symphorien (TVA)</i>	CDN	<i>Comedy</i>	<i>398,800</i>
3.	<i>Rue des Pignons (R.C.)</i>	CDN	<i>Soap Opera</i>	<i>326,200</i>
4.	<i>Le 10 vous informe (TVA)</i>	CDN	<i>News</i>	<i>276,000</i>
5.	<i>Parle P. Jase J. (TVA)</i>	CDN	<i>Talk Show</i>	<i>265,200</i>
6.	<i>Le 10 vous informe (TVA)</i>	CDN	<i>News</i>	<i>263,500</i>
7.	<i>Téléélection (R.C.)</i>	<i>Brit./U.S./U.S.</i>	<i>Movie</i>	<i>255,700</i>
8.	<i>Y'a pas de problème (R.C.)</i>	CDN	<i>Comedy</i>	<i>251,600</i>
9.	<i>Le 60 (R.C.)</i>	CDN	<i>Publ. Aff.</i>	<i>251,000</i>
10.	<i>Hawaii 5-0 (TVA)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>250,100</i>

* As estimated by BBM in terms of Full Coverage Area audiences (Spring 1976)

Overall one can identify three programs (2 Comedies and one Soap Opera) that are generally preferred by all three age groups. Then, as we compare lists one discovers that teenagers and children have the most in common in preferred programs. These two groups share 8 out of 10 programs, most of these being Comedies and Adventure programs. The adult list is, on the other hand, mostly composed of Soap Operas, Talk Shows and News programs. The latter two are completely excluded from both teenager and children's lists (See Table 16).

In terms of Canadian content, all 10 programs on the adults' list are Canadian productions. 8 of 10 programs are Canadian on teenagers' lists and 7 out of 10 are Canadian on children's lists. Size of audience for the most popular programs is quite similar between teenagers (237,700) and children (222,300). Adult viewing of the most popular programs reached 995,900.

Finally it is interesting to note that although adults choose most of their programs on the French language TVA network (7 out of 10 programs), on the other hand teenagers (7 out of 10 programs) and children (8 out of 10 programs) choose their fare of programs predominantly from the French language Radio-Canada network.

TABLE 16

*The ten (10) most popular television programs watched by adults (18 years old and older) in the Montreal area **

FULL COVERAGE AREA

Estimated population: 4,261,670

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>Les Berger (TVA)</i>	<i>CDN</i>	<i>Soap Opera</i>	<i>995,900</i>
2.	<i>Rue des Pignons (R.C.)</i>	<i>CDN</i>	<i>Soap Opera</i>	<i>927,100</i>
3.	<i>Symphorien (TVA)</i>	<i>CDN</i>	<i>Comedy</i>	<i>863,500</i>
4.	<i>Parle P. Jase J. (TVA)</i>	<i>CDN</i>	<i>Talk Show</i>	<i>622,000</i>
5.	<i>Y'a pas de problème (R.C.)</i>	<i>CDN</i>	<i>Comedy</i>	<i>621,000</i>
6.	<i>Le 10 vous informe (TVA)</i>	<i>CDN</i>	<i>News</i>	<i>607,000</i>
7.	<i>Le 60 (R.C.)</i>	<i>CDN</i>	<i>Public Aff.</i>	<i>588,200</i>
8.	<i>Parle, P. Jase J. (TVA)</i>	<i>CDN</i>	<i>Talk Show</i>	<i>582,600</i>
9.	<i>Le 10 vous informe (TVA)</i>	<i>CDN</i>	<i>News</i>	<i>557,900</i>
10.	<i>Parle P. Jase J. (TVA)</i>	<i>CDN</i>	<i>Talk Show</i>	<i>551,700</i>

** As estimated by BBM in terms of Full Coverage audiences (Spring 1976)*

TABLE 16 (cont'd)

The ten (10) most popular television programs watched by teenagers (12-17 years old) in the Montreal area *

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Symphorien (TVA)	CDN	Comedy	237,700
2.	Les Berger (TVA)	CDN	Soap Opera	205,600
3.	Y'a pas de problème (R.C.)	CDN	Comedy	196,300
4.	Avec le temps (R.C.)	CDN	Drama	164,400
5.	Rue des Pignons (R.C.)	CDN	Soap Opera	155,800
6.	Quelle famille (R.C.)	CDN	Comedy	148,300
7.	La p'tite semaine (R.C.)	CDN	Comedy	111,000
8.	Dysney (R.C.)	U.S.	Adventure	99,800
9.	Robinson Suisse (R.C.)	CDN	Adventure	95,800
10.	Grandes Productions (TVA) US/FR./US		Movie	95,600

The ten (10) most popular television programs watched by children (2-11 years old) in the Montreal area *

	<u>Name of Program</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Les Berger (TVA)	CDN	Soap Opera	222,300
2.	Quelle famille (R.C.)	CDN	Comedy	212,400
3.	Symphorien (TVA)	CDN	Comedy	207,100
4.	Dysney (R.C.)	U.S.	Adventure	178,300
5.	Y'a pas de problème (R.C.)	CDN	Comedy	177,600
6.	Les Pierrafeu (R.C.)	U.S.	Cartoon	171,900
7.	Robinson Suisse (R.C.)	CDN	Adventure	138,400
8.	La p'tite semaine (R.C.)	CDN	Comedy	133,900
9.	Avec le temps (R.C.)	CDN	Drama	115,300
10.	Marcus Welby (R.C.)	U.S.	Medical drama	110,400

* As estimated by BBM in terms of Full Coverage Area audiences (Spring 1976)

A) AVAILABLE TELEVISION PROGRAMMING IN THE TORONTO AREA

DEMOGRAPHIC CHARACTERISTICS

In the 1971 census, the total population for the metropolitan Toronto area was 2,628,045, of which 1,300,525 were men and 1,327,500 women. The average number of persons per family was 3.4 and the average number of children per family was 1.5. Average family income was \$ 11,841. In terms of mother tongue we find 1,940,735 persons specifying English, 45,570 persons referring to French, and 641,735 persons mentioning other languages. In terms of language spoken at home, 2,148,950 specify English, 189,420 Italian, 30,300 German, 22,570 Ukrainian, 20,580 French, 19,555 Polish, 4,020 Dutch.

Ethnic group totals in the Toronto metropolitan area are, 1,495,295 British, 271,755 Italian, 116,640 German, 91,975 French, 71,030 Asian, 60,755 Ukrainian, 51,185 Poles, 44,430 Netherlands, 23,350 Hungarian, 18,360 Scandinavian, 5,265 Russian.

In the Toronto area then, 57% of the population is of British descent and 43% from other cultures. Toronto is one of the major Canadian cities that has access to the greatest number of television network signals. It is also one of the main production centres of television programming.

TELEVISION BROADCASTING CHARACTERISTICS

In the Toronto area, we shall investigate the programming offered by those principal networks which share the major part of the audience market. These are: English language state-subsidized CBC (CBLT - 5)

¹ Statistics Canada. 1971 Census of Canada. Catalogue 95-751.

and its French language counterpart, Radio-Canada (CBLFT - 25), the English language privately-owned CTV network (CFTO - 9), the English language Independent Toronto-Hamilton network (CHCH-TV - 11) and the English language Independent Global Network in Uxbridge (CKGN-TV - 22). There are also 3 American networks, CBS in Buffalo (WHEN - 4), NBC in Buffalo (WGR - 2) and ABC in Buffalo (WKBW-TV - 7), which can be viewed in the Toronto area and will be considered in this study. Audience size and other considerations dissuaded us from including two other networks (CITY-TV - 79 and WUTV - 29) which also broadcast in this area. Finally, one must mention O.E.C.A.'s (Ontario Educational Communications Authority) TV Ontario, the provincially-owned educational network which attempts to bridge the gap between education and entertainment. Within its programming it offers, among other things, French programs for francophones and bilingual viewers. Although their market share is not strongly competitive with the other major networks, we did consider that it might be of interest to include this network in our analysis, given that they do offer an alternative type of television programming in the Toronto area. The content of their programming and audience ratings will thus be presented in a separate part at the end of this section.

One of the features of the Toronto market is that one encounters a considerable amount of overlapping between Canadian and American networks for certain program categories. To estimate accurately audience size and program popularity we therefore combine ratings for the same program when it is broadcast on two different networks at the same time. When this occurs we always identify the networks involved in our tables. Another factor in Toronto programming is the presence of late evening news presented at 10 p.m. on CKGN and 10:30 p.m. on CBLFT. These are computed in our analysis, but remain an exception in comparison with other networks.

As reported by BBM * the estimated percentage of households with cable service in the Toronto market is 68%. One might hypothesize that cable service distributed to this extent and assuring a higher number of available networks, might automatically guarantee a greater diversity of programming in the Toronto area. This is one of the questions we will attempt to answer. Finally, the percentage of homes with colour television sets is estimated to be 62%.

The analysis below follows the same procedures elaborated for the other market areas. The same time period and identical definitions for prime time, main categories and unit minutes are applied.

GENERAL CATEGORIES (Fall 1975)

The major characteristics of network programming in Toronto are reflected in summary Table 17 . If one takes into consideration the main program categories (unit/minute) in the Fall 1975, the following may be observed:

TABLE 17

Percentage of unit/minutes by main categories

<u>CBC</u> (CBLT)		<u>CTV</u> (CFTO)		<u>INDEPENDENT</u> (CHCH)	
News	20%	Crime Drama	28%	Crime Drama	27%
Comedy	19%	Game Shows	13%	Game Shows	12%
Music	13%	Comedy	11%	Music	11%
Variety	12%	News	10%	Movies (most of these classified as drama)	11%
		Movies (most of these classified as drama)	10%	News	10%

* BBM Spring 1976 Report

TABLE (Cont'd)

<u>GLOBAL</u>		<u>RADIO-CANADA</u>		<u>NBC</u>			
(CKGN)		(CBLFT)		(WGR)			
News	29%	News	29%	News	21%		
Crime Drama	22%	Movies (most of these clas- sified as drama)	22%	Movies (most of these classified as drama)	18%		
Movies (most of these classified as drama)	22%	Documentaries	12%	Crime Drama	17%		
Comedy	16%	Public Affairs	11.5%	Drama	10%		
				Sports	10%		
<u>CBS</u>		<u>ABC</u>					
(WBEN)		(WKBW)					
News	31%	News	20%				
Movies (most of these classified as drama)	14%	Game Shows	19%				
		Sports	18%				
Comedy	13%	Crime Drama	17%				
Sports	13%						
Crime Drama	11%						

As one can see, with 8 major networks at his disposal, the average Toronto viewer is offered a total of 9 distinct program categories (Drama, Variety, Movies, Sports, Game Show, Comedy, News and Crime Drama) on English language networks and 2 distinct types of program (Public Affairs, Documentaries) on the French language network.

On all networks, News is a major part of programming, with the highest percentages registered by WBEN (31%), an American network, and CBLFT (29%) on the French language network. CHCH (10%) and CFTO (10%) have the lowest percentage of News programs. Crime Drama and Movies are the second most common types of program on 5 of the 8 networks. On the one hand, only (4%) CBLT and CBLFT (0%) fail to present substantial

amounts of Crime Drama and on the other, CBLT (0%) and WKBW (6%) seldom Show Movies. The greatest promoter of Crime Drama-type programs is CFTO (28%), closely followed by CHCH (27%). One can see that Canadian networks now surpass their southern neighbors as the principal promoters of this type of violent programming. Movies (22%), on the other hand, are mostly presented on the French CBLFT network. The third most common category of program presented by 4 of 8 networks is Comedy (CBLT 19%, CKGN 16%, WBEN 13%, CFTO 11%).

For complete details on the importance of each category for each network the reader should consult Table VII in the Appendix. This table reports all category entries in terms of percentage of unit programs and percentage of unit/minutes.

LANGUAGE (Fall 1975)

In the data reported above we find that, in terms of both language of broadcast and content, at least one network (CBLFT) is marginal to the others in terms of what it offers to its audience. To illustrate this more clearly we collapsed our data in terms of this variable while retaining the distinction between English Canadian and American networks. The main program categories offered to viewers for Fall of 1975 in the Toronto area are presented in Table 18 .

TABLE 18

Percentage of unit minutes by main categories by language

<u>English language Network</u>		<u>American Networks</u>		<u>French language network</u>	
Crime Drama	20%	News	24%	News	29%
News	17%	Crime Drama	15%	Movies (most of these classified as drama)	22%
Comedy	12%	Sports	14%	Documentaries	12%
Movies (most of these classified as drama)	11%	Movies (most of these classified as drama)	12%	Public Affairs	11.5%

Except for the overall predominance of News programs on all networks, there appear to be some distinct language-related differences in the type of TV fare which is presented to Toronto viewers. One of these is the importance of Crime Drama programs on English language (20%) and American (15%) networks, compared to the French language network. Other differences are in terms of the high number of Documentaries (12%) and Public Affairs (11.5%) programs on the French language network compared to the English language (2% and 4% respectively) and American networks (2% and 1% respectively). Comedy-type programs are scheduled more often on English language (12%) and American (9%) networks. Sports programs (14%) appear frequently only on American networks. Finally, Movies occupy a place of relative importance on all networks, but especially on the French language network (22%). Given the importance of Movies on the French language network we decided to subcategorize this type of program as we had done for the Montreal market. Through this analysis we discovered the predominant movie content to be of a Drama type (See Table VIII) in Appendix.

PUBLIC AND PRIVATE NETWORKS (Fall 1975)

As we analyzed our data it became evident that not only was language an important factor, but that differences seem to be related to the economic variable as well. Data was collapsed in terms of public Canadian and private Canadian and American ownership of networks. Table 19 presents this data.

TABLE 19

Percentage of unit/minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>		<u>Private American</u>	
News	24.5%	Crime Drama	26%	News	24%
Comedy	11.5%	News	16%	Crime Drama	15%
Movies (most of these classified as drama)	11%	Movies (most of these classified as drama)	14%	Sports	14%
Public Affairs	10%	Comedy	10%	Movies (most of these classified as drama)	12%

If we consider the main program categories shown on public Canadian, private Canadian and private American networks during the Fall of 1975 season, we find all networks presenting similar percentages and types of movies. News programs are also a main ingredient, although to a lesser extent on private Canadian networks (16%). Private Canadian networks distinguish themselves by offering the greatest amount of time for Crime Drama (26%) type programs. Private American networks, for their part, allot only 15% of their air-time for this type of programming. Public Canadian networks, hardly rely on this type (Crime Drama 2%) of TV fare. They choose instead to offer Public Affairs (10%) presentations. As for other program categories, Comedies constitute an equally important share for both public (11.5%) and private (10%) Canadian networks, as does coverage of Sports (14%) for the private American networks.

It appears that in the Toronto market economic considerations must be taken into account to understand the structure of television programming. Taking into consideration not only the types of categories but also the percentage of time for each we discover that the three types of network have quite different programming profiles (See Table IX) in Appendix.

CULTURE (Fall 1975)

Our data on television programming in the Fall of 1975 in the Toronto area was also analyzed in terms of Canadian content. The reader will find in Table 20 the percentage of productions (Based on unit/minutes) which were produced in Canada, the United States and other countries (i.e. predominantly European countries). Only Canadian networks were analyzed from this perspective.

TABLE 20Percentage of Canadian productions by network

<i>Networks Country of Origin</i>	<u>Radio-Canada</u> (CBLFT) (excluding news programs)		<u>CBC</u> (CBLT) (excl. news programs)		<u>CTV</u> (CFTO) (excl. news programs)		<u>INDEPENDENT</u> (CHCH) (excl. news programs)		<u>GLOBAL</u> (CKGN) (excl. news programs)	
Canada	67.5%	(54%)	66%	(57%)	37%	(29%)	38%	(30%)	39.5%	(15%)
U.S.	25%	(36%)	28%	(35%)	60%	(67%)	62%	(70%)	60.5%	(85%)
Other	7.5%	(10%)	6%	(8%)	3%	(4%)	0%	(0%)	0%	(0%)

The highest percentage of Canadian production is found on the two state-owned networks (i.e. Radio-Canada and CBC). On the other hand, Canadian content does not even reach the 40% level on the private networks. These networks are not only the biggest importers of foreign productions, but they also show the lowest percentage of diversity in terms of number of countries they choose to buy from. The U.S. has a virtual monopoly on programs exported to Canadian private networks. CHCH has the highest level here, with (62%) of U.S. productions on the air.

Recognizing that News programs (Canadian productions) account for a major part of programming, we reanalyzed our data, as we did for other markets, excluding this category. The second column in Table 20 presents this information.

Results show that although both state-owned networks reflect a drop they still continue to present predominantly Canadian productions (Radio-Canada 54%; CBC 57%). Global which, as we saw previously, has a high percentage of News programs, shows the greatest drop (i.e. a decrease of 24.5%). One can speculate that if Toronto viewers exclusively watched the television fare presented on Canadian private networks they would be subject to more American values and images than Canadian ones. Given that in this part of the analysis we set out the types of programs offered to the population, the above hypothesis can only be tested when we discuss below the preferences Toronto viewers express in their selection of programs.

Before presenting this information, however, we will complete this part of our analysis by examining the types of programming offered in Toronto during the Spring of 1976.

GENERAL CATEGORIES (Spring 1976)

Table 21 presents for each network the principal categories of programs (unit/minutes) broadcast in the Toronto area in the Spring of 1976.

TABLE 21

Percentage of unit/minutes by main categories

<u>CBC</u> (CBLT)		<u>CTV</u> (CFTO)		<u>INDEPENDENT</u> (CHCH)	
News	20%	Crime Drama	29%	Crime Drama	24%
Comedy	20%	Comedy	13%	Game Shows	10%
Public Affairs	10%	Game Shows	12%	News	10%
		News	10%		

TABLE (cont'd)

<u>GLOBAL</u> (CKGN)		<u>RADIO-CANADA</u> (CBLFT)		<u>NBC</u> (WGR)	
News	27%	News	30%	Crime Drama	25%
Crime Drama	21%	Movies (most of these categorized as drama)	19%	News	20%
Sports	19%	Public Affairs	14%	Movies (most of these classified as drama)	11%
Comedy	16%			Sports	10%
<u>CBS</u> (WBEN)		<u>ABC</u> (WKBW)			
News	30%	News	20%		
Comedy	15%	Game Shows	17%		
Sports	15%	Movies	14%		
Drama	11%	Crime Drama	12%		
		Sports	10%		

The average Toronto viewer appears to have been offered a smaller variety of programs in the Spring than in the Fall. In effect, a total of 8 distinct program categories compared to 11 in the Fall, are identifiable when one computes the lists of the main categories for each network. Music, Variety and Documentary-type programs are those which have been dropped from the lists.

All networks appear to have brought certain modifications to their Spring programming. The importance of News, Crime Drama, Comedy and Game Show programs on Canadian networks remains relatively similar to that in the Fall. Crime Drama programs still predominate on CTV (29%), Global (27%) and Independent CHCH (24%). News remains the principal category presented on Radio-Canada (30%) and CBC (20%). In terms of specific variations, we discover that in the Spring CBC increased its Public Affairs programs (Spring 10%; Fall 8%) and decreased

its Variety programs (Spring 8%; Fall 12%). Radio-Canada, for its part, decreased its number of Documentary-type programs (Spring 5%; Fall 12%). On the other Canadian networks, we find on CTV (Spring 2%; Fall 10%) and on Global (Spring 5%; Fall 22%) a dramatic decrease in Movies, while on Independent CHCH a small decrease in the Music category (Spring 9%; Fall 11%). For Global there is, on the other hand, an important increase in coverage of Sports events (Spring 19%; Fall 2%).

Finally, in terms of American networks, our data also reveals some further modifications between the Fall and Spring television seasons. On the one hand, in terms of Movies, American network programming reflects a decrease for CBS (Spring 8%; Fall 14%) and NBC (Spring 11%; Fall 18%) and an important increase on ABC (Spring 14%; Fall 6%). Crime Drama programs increase on NBC (Spring 25%; Fall 17%) and decrease on CBS (Spring 9%; Fall 11%) and ABC (Spring 12%; Fall 17%). Overall, however, the total amount of Crime Drama programming remains stable. Finally, Drama, NBC (Spring 8%; Fall 10%) and Sports programs, ABC, (Spring 10%; Fall 18%) decrease in the Spring while Drama programs appear more frequently on the CBS list (Spring 11%; Fall 2%). For more details on the importance of each category see Table X of the Appendix for a complete presentation of this data.

It appears that programming presented in the Toronto area during the Spring of 1976 reflected less diversity than in the Fall of 1975.

LANGUAGE (Spring 1976)

Collapsing our data for television programming presented during the Spring of 1976 in terms of the language variable we observe the following:

TABLE 22-1

Percentage of unit minutes by main categories by language
of broadcast

<u>English language Networks</u>		<u>American Networks</u>		<u>French language Networks</u>	
Crime Drama	20%	News	24%	News	30%
News	17%	Crime Drama	15%	Movies (most of these classified as drama)	19%
Comedy	13%	Sports	12%	Public Affairs	14%
		Movies (most of these classified as drama)	11%		
		Comedy	10%		

In terms of similarities one finds that News programs are represented on all three lists and reach their highest level (30%) on the French language network and their lowest on the English language networks (17%). English language and American networks, on the other hand, are the only ones to broadcast a considerable amount of Crime Drama (English 20%; American 15%) and Comedy (English 13%; American 10%). Radio-Canada, for its part, prefers to offer a more substantial number of Movies of the Drama type (19%) as do but to a lesser extent, the American networks (11%). Finally, Public Affairs remain unique (14%) to Radio-Canada and Sports (12%) to American networks.

Overall then, the changes noted between Fall and Spring are in terms of a decrease in importance of Movies on the English language networks and of Documentaries on the French. For more details, see Table XI in the Appendix.

PUBLIC AND PRIVATE NETWORKS (Spring 1976)

Data collapsed in terms of public Canadian, private Canadian and private American networks reveals the following results:

TABLE 22-2

Percentage of unit minutes by main categories by ownership.

<u>Public Canadian</u>		<u>Private Canadian</u>		<u>Private American</u>	
News	25%	Crime Drama	25%	News	24%
Comedy	12%	News	16%	Crime Drama	15%
Public Affairs	12%	Comedy	11%	Sports	12%
Movies	10%			Movies (most of these classified as drama)	11%
(most of these classified as drama)				Comedy	10%

In the Spring of 1976 we find almost identical concentrations of program categories as those already discussed for the Fall data. The only exceptions in the Spring list are the exclusion of Movies (Spring 5%; Fall 14%) on private Canadian networks and the addition of Comedies (Spring 10%; Fall 9%) on private American networks. Crime Drama continues to predominate on private networks, and is especially apparent on the Canadian ones. Comedy and News remain the two program categories common to all three types of networks. Movies are most frequently presented on public Canadian and private American networks, while Public Affairs remain characteristic of public Canadian networks. Private American networks are distinctive for the amount of Sports programs they choose to offer. For more details, see Table XII in Appendix.

CULTURE (Spring 1976)

The importance of Canadian productions in Canadian network programming is also analyzed for the Spring period.

TABLE 23Percentage of Canadian productions by network

Network Country of Origin	<u>Radio-Canada</u>		<u>CBC</u>		<u>CTV</u>		<u>INDEPENDENT</u>		<u>GLOBAL</u>	
	<u>(CBLFT)</u>		<u>(CBLT)</u>		<u>(CFTO)</u>		<u>(CHCH)</u>		<u>(CKGN)</u>	
	<i>(excluding programs)</i>		<i>(excl. news programs)</i>		<i>(excl. news programs)</i>		<i>(excl. news programs)</i>		<i>(excl. news (programs)</i>	
Canada	72.5%	(61%)	66.5%	(58%)	47.5%	(42%)	39.5%	(33%)	49%	(30%)
U.S.	15 %	(21%)	28.5%	(36%)	50.5%	(56%)	60.5%	(67%)	50%	(68%)
Other	12.5%	(18%)	5 %	(6%)	2 %	(2%)	0 %	(0%)	1 %	(2%)

In the Spring 3 of the 5 Canadian networks, Radio-Canada (Spring 72.5%; Fall 67.5%), CTV (Spring 47.5%; Fall 37%) and CKGN (Spring 49%; Fall 39.5%) show an increase over the Fall season in Canadian productions. This is most noticeable for CTV and Global who, because of their coverage of Sports events, increase by close to 10% their percentage of Canadian broadcast time. On the other hand, CBC shows little change and continues to offer mostly Canadian programs, while CHCH also remains constant by offering mostly American productions. All in all, except for Sports programs, only the two state-owned networks continue to offer predominantly Canadian content to Toronto viewers. The greatest diversity of production imports once again can be attributed to Radio-Canada who present 15% American productions and 12.5% imports from other countries.

When we exclude News programs, we find as we did in the Fall, that all network percentages of Canadian content decrease. This drop is most pronounced for Global (a 19% drop) which has a high percentage

of Newa programs.

One observes that in the Toronto area, television programming shown during the time periods investigated (Fall 1975, Spring 1976) varied to a certain extent. In effect, less variety in program types and an increase in Canadian content programs were noticeable. These are not necessarily interdependant variables, however, and the latter variation (i.e. increase in Canadian content) is mostly related to one category of program (i.e. Sports events). One also finds that language-related and economic factors are also variables which in part explain variations in program profiles.

Now that we have discussed what television fare was offered in the Toronto area during Fall 1975 and Spring 1976 we now turn to what in fact viewers chose to watch during these same periods.

PART B : AUDIENCE RATINGS INFORMATION

The results in this section are presented in terms of which programming had the most viewers as determined by BBM audience rating reports. For details on the collection of this information and the methodological definitions which were applied, see the introductory comments of this Chapter and the opening remarks of the Montreal market description. Our presentation of results covers the following points:

Fall season '75	30				30 most popular programs for total population
(central area only)	30	"	"	"	by categories for total population
Spring season '76	30	"	"	"	for total population
(Central and Full coverage)	30	"	"	"	by categories for total population
Full coverage only	10	"	"	"	for adults 18 years and older
	10	"	"	"	for women
	10	"	"	"	for men
	10	"	"	"	for adolescents
	10	"	"	"	for children

CENTRAL AREA (Fall 1975)

In the Central area the 30 most popular television programs watched in the Fall of 1975 by the total population (2 years old and older) in the Toronto area are presented in Table .

As previously mentioned, many programs are presented simultaneously on two different networks in the Toronto market, one Canadian and the other American. Since we are evaluating program popularity for the total

audience we have computed the two entries together and therefore indicate in our tables when more than one network is involved.

The first observation one can make about this data is that in at least 7 instances popular programs are simultaneously presented on two networks. This is especially frequent with CBLT which presents 4 programs concurrently with American networks. In all, CBLT has 9 entries (7 of which are Comedies) on this list and leads the networks in the Fall. The network with the second most programs on this list is WBEN with 7 programs (mostly Comedies and Variety). Then comes CFTO with 5 (4 of which are News programs), WKBW with 5 (2 Sports, 1 Movie, 1 Music and 1 Comedy), CKGN with 3 (2 Comedies and 1 Crime Drama program), CHCH with 2 (1 Movie and 1 Crime Drama) and WGR with 2 Variety programs. All in all, 14 of the 30 most popular programs were presented exclusively on Canadian networks, 9 exclusively on American networks and 7 on both.

Toronto viewers therefore appear to have a certain bias towards programs either broadcast concurrently on American and Canadian networks or on American networks irrespective of program content. From this list we can distinguish in some cases certain network profiles. For example, CBLT is a favorite for its Comedy programs whereas CFTO predominates with its News programs. Also the absence of CBLFT from this list should be noted, although the small percentage of persons identified in the census as being of French descent might explain this occurrence.

Finally, we notice the predominance of American productions on this list. Only 5 of the 30 most popular programs are identifiable as Canadian and even then, 4 out of these 5 are News programs.

To analyse this data more clearly in terms of the importance of each type, we collapsed the information by program categories.

Table 24 presents this information in terms of unit programs

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Toronto area **

CENTRAL AREA

Estimated population 2,819,270

	<i>Name of Program (Network)</i>	<i>Country of origin</i>	<i>Category</i>	<i>Audience rating</i>
1.	<i>All in Family (CBLT-WBEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>648,432</i>
2.	<i>Happy Days (CBLT-WKBW)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>592,046</i>
3.	<i>Rhoda (CBLT-WBEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>451,083</i>
4.	<i>Dean Martin (Th.) (WGR)</i>	<i>U.S.</i>	<i>Variety</i>	<i>366,505</i>
5.	<i>Mash (CBLT-WBEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>366,505</i>
6.	<i>Mary-Tyler Moore (CBLT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>338,312</i>
7.	<i>Maude (CKGN-WBEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>310,119</i>
8.	<i>Flip Wilson (CFTO-WBEN)</i>	<i>U.S.</i>	<i>Variety</i>	<i>310,119</i>
9.	<i>Wed. Movie (CHCH)</i>	<i>U.S.</i>	<i>Movie</i>	<i>310,119</i>
10.	<i>Hockey (WKBW)</i>	<i>U.S.</i>	<i>Sports</i>	<i>281,927</i>
11.	<i>Phyllis (WHEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>281,927</i>
12.	<i>That's Entertainment (WBEN)</i>	<i>U.S.</i>	<i>Movie</i>	<i>253,734</i>
13.	<i>Don Rickles (WBEN)</i>	<i>U.S.</i>	<i>Variety</i>	<i>253,734</i>
14.	<i>Baretta (CHCH)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>253,734</i>
15.	<i>Grand Old Opry (WKBW)</i>	<i>U.S.</i>	<i>Music</i>	<i>253,734</i>
16.	<i>Mon. Football (CHCH-WKBW)</i>	<i>U.S.</i>	<i>Sports</i>	<i>253,734</i>
17.	<i>Dean Martin (Mo.) CFTO)</i>	<i>U.S.</i>	<i>Variety</i>	<i>253,734</i>
18.	<i>World Beat (TV) (CFTO)</i>	<i>CDN</i>	<i>News</i>	<i>225,541</i>
19.	<i>Ellery Queen (CKGN)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>225,541</i>
20.	<i>Odd Couple (CKGN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>225,541</i>
21.	<i>Front Page Challenge (CBLT)</i>	<i>CDN</i>	<i>Game</i>	<i>197,348</i>
22.	<i>World Beat (Mo.) (CFTO)</i>	<i>CDN</i>	<i>News</i>	<i>197,348</i>
23.	<i>World Beat (Fr.) CFTO)</i>	<i>CDN</i>	<i>News</i>	<i>197,348</i>
24.	<i>World Beat (Wed.) CFTO)</i>	<i>CDN</i>	<i>News</i>	<i>197,348</i>
25.	<i>Chico and the Man (CBLT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>197,348</i>
26.	<i>Medical Center (WBEN)</i>	<i>US.</i>	<i>Med. Drama</i>	<i>197,348</i>
27.	<i>Barney Miller (CBLT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>197,348</i>
28.	<i>Carroll Burnet (CBLT)</i>	<i>U.S.</i>	<i>Variety</i>	<i>197,348</i>
29.	<i>Friday Movie (WKBW)</i>	<i>U.S.</i>	<i>Movie</i>	<i>197,348</i>
30.	<i>Ann Margaret (WGR)</i>	<i>U.S.</i>	<i>Variety</i>	<i>197,348</i>

* (As estimated by BBM in terms of Central Area audiences. (Fall 1975)

and unit/minutes. As we previously mentioned, analysis in terms of unit programs and unit minutes reveals quite similar results, except for the "Movie" and "Sport" categories. To evaluate the overall importance of program categories better we shall thus interpret our findings only in terms of unit minutes.

Movies predominate as the most popular program category in total time spent by Torontonians watching television.

In the Fall 1975 all of the Movies were American productions and evenly divided between the crime drama and drama type. Sports broadcast by American networks follow with 20%, then Comedy (17%) and Variety (17%) programs (also exclusively American productions). Crime Drama (7%), News (7%), Music (5%), Medical Drama (3%) and Game Shows (1%) complete the list (See Table 25).

Excluding News and Movies, one finds a number of types of programs (Music, Medical Drama, Game Shows) which do not predominate in the Fall programming but which are highly popular with Toronto viewers. Other discrepancies between what is offered and what is looked at centre on Crime Drama type programs. These top many network program lists and yet only appear twice on the list of the 30 most popular programs. On the other hand, Comedies and even more, Variety programs are by far the most popular in the Toronto market, although they are offered (except for CBLT) only moderately by most networks.

CENTRAL AREA (Spring 1976)

Table 26 presents the 30 most popular television programs watched during the Spring by the total population in the Toronto Central Area. In terms of what network is most watched, our results reveal a number of contrasts with the Fall data. The network which has the highest

TABLE 25

*The thirty (30) most popular television programs/by category watched
by total population (2 years old and older) in the Toronto area **

CENTRAL AREA

Estimated population: 2,819,270

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
Comedy	33%	Movie	23%
Variety	20%	Sports	20%
News	13%	Comedy	17%
Movie	10%	Variety	17%
Sports	7%	Crime Drama	7%
Crime Drama	7%	News	7%
Game	3.3%	Music	5%
Medical Drama	3.3%	Medical Drama	3%
Music	3.3%	Game	1%

* (As estimated by BBM in terms of Central Area audiences, Fall 1975)

TABLE 26

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Toronto area **

CENTRAL AREA

Estimated population 2,819,270

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (CBLT-WKBW)	U.S.	Comedy	704,817
2.	All in Family (CBLT-WBEN)	U.S.	Comedy	535,661
3.	Donnie and Marie (CHCH-WKBW)	U.S.	Comedy	451,083
4.	Laverne & Shirley (WKBW)	U.S.	Comedy	451,083
5.	Hockey Canada (CFTO)	CDN	Sports	422,890
6.	Rhoda (CBLT-WBEN)	U.S.	Comedy	366,505
7.	Wintario (CKGN)	CDN	Other	338,312
8.	Dean Martin (Fr.) CHCH-WGR)	U.S.	Variety	338,312
9.	Dear Martin (Tu.) (WGR)	U.S.	Variety	338,312
0.	Bob Hope (WGR)	U.S.	Variety	310,119
1.	Miss Teen (CFTO)	CDN	Other	310,119
2.	Welcome Kotter (WKBW)	U.S.	Comedy	310,119
3.	Police Woman (CHCH)	U.S.	Crime Drama	281,927
4.	Starsky & Hutch (CHCH)	U.S.	Crime Drama	253,739
5.	Rich Man Poor Man (Mo.)WKBW)	U.S.	Drama	253,734
6.	World Beat (Mo.) (CFTO)	CDN	News	253,734
7.	Monday Movie (WKBW)	U.S.	Movie	253,734
8.	Lola Falana (CFTO-WKBW)	U.S.	Variety	253,734
9.	Good Times (CFTO)	U.S.	Comedy	253,734
0.	Odd Couple (Mo.) (CKGN)	U.S.	Comedy	253,734
1.	Odd Couple (Th.) (CKGN)	U.S.	Comedy	253,734
2.	Bionic Woman (WKBW)	U.S.	Adventure	253,734
3.	Medical Center	U.S.	Med. Drama	253,734
4.	Joe Forrester (CFTO-WGR)	U.S.	Crime Drama	225,541
5.	Hockey (Th.) (WKBW)	U.S.	Sports	225,541
6.	Rookies (CFTO-WKBW)	U.S.	Crime Drama	225,541
7.	Rich Man Poor Man (Mo.)WKBW)	U.S.	Drama	225,541
8.	Movie (Th.) (CHCH)	U.S.	Movie	225,541
9.	World Beat (Tu.) (CFTO)	CDN	News	225,541
0.	Mash (Tu.) (WBEN)	U.S.	Comedy	225,541

* As estimated by BBM in terms of Central Area audiences. (Spring 1976)

number of programs on this list is now an American network WKBW, which has 11 (4 Comedies, 2 Drama, 1 Movie, 1 Variety, 1 Adventure, 1 Sports and 1 Crime Drama) in the top 30; 4 they broadcast concurrently with Canadian networks. CTV (CFTO) follows with 8 programs (2 News, 2 Crime Drama, 1 Variety, 1 Comedy, 1 Sports and 1 other type of program) 3 of which they share with American networks. CHCH with 6 programs listed (2 Variety, 2 Crime Drama, 1 Medical Drama and 1 Movie) also share 3 programs with American networks. WGR has 4 programs (3 Variety and 1 Crime Drama) as does WHEN (3 Comedies and 1 Medical Drama). Finally, CBLT (3 Comedies) and Global (2 Comedies and 1 "other" program) both have 3 entries appearing on the list of the 30 most popular programs. In summary, then, 11 of the 30 programs listed are exclusively presented on Canadian networks; 10 are shown on American networks and 9 programs on both Canadian and American networks. This reflects an increase over the Fall data in the number of programs Toronto viewers prefer watching on either American or a combination of American and Canadian networks. From this list one is once again able to distinguish certain predominant network profiles. WKBW, for example, is preferred for its Comedy programs as is CBLT. Variety programs, on the other hand, are the main characteristic of WGR. French CBLFT is absent from this list as it was in the Fall. The predominance of American programs, 25 of 30, is once more verified by this list.

To analyse more clearly the data in terms of the relative importance of different types of program we collapsed the information by categories. Table 27 presents this information which is discussed in terms of unit/minutes.

The predominant program category in terms of unit minutes in the Spring is Variety (19%) followed by Sports (15%) and Comedy (14%). Crime Drama programs (13%) which have almost doubled in popularity compared to the Fall, follow. Drama programs which did not appear on the Fall list,

TABLE 27

*The thirty (30) most popular television programs/by category watched
by total population (2 years old and older) in the Toronto area **

CENTRAL AREA

Estimated population: 2,819,270

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
<i>Comedy</i>	<i>30%</i>	<i>Variety</i>	<i>19%</i>
<i>Variety</i>	<i>16%</i>	<i>Sports</i>	<i>15%</i>
<i>Crime Drama</i>	<i>13%</i>	<i>Comedy</i>	<i>14%</i>
<i>News</i>	<i>7%</i>	<i>Crime Drama</i>	<i>13%</i>
<i>Sports</i>	<i>7%</i>	<i>Movie</i>	<i>12%</i>
<i>Drama</i>	<i>7%</i>	<i>Drama</i>	<i>12%</i>
<i>Other</i>	<i>7%</i>	<i>Other</i>	<i>6%</i>
<i>Movie</i>	<i>7%</i>	<i>News</i>	<i>3%</i>
<i>Adventure</i>	<i>3%</i>	<i>Adventure</i>	<i>3%</i>
<i>Medical Drama</i>	<i>3%</i>	<i>Medical Drama</i>	<i>3%</i>

** As estimated by BBM in terms of Central Area audiences (Spring 1976)*

now reach 12%. This is mostly due to the highly popular series "Rich Man Poor Man". Movies, which dominated the Fall list, have 12% in the Spring.

The rest of the popular programs are "Other" (i.e. Miss Teen Canada, Wintario) 6%, Medical Drama (3%), News (3%) and Adventure (3%). All in all, three new program categories make their entry on this list, Drama, Adventure and "Other". Music and Game Shows, which were represented on the Fall list, do not reappear.

FULL COVERAGE (Spring 1976)

If we consider Spring audience ratings for the Full Coverage Area we find that the 30 most popular programs are very similar to those expressed for the Central Area, American programs still predominating (27 of 30). As one sees in Table 28 only slight variations appear in terms of rank order. Towards the lower end of the list there is the addition of 1 Crime Drama program (i.e. Cannon), 1 Movie (i.e. Friday Night Movie) and 1 Drama (i.e. Little House on the Prairie). To see if these additions make any difference in the distribution of categories, data was also collapsed in these terms.

As we see in Table 29, if we compare the Full Coverage Area with the Central Area, the overall distribution is similar. The same program categories reappear and maintain more or less the same percentage of time. Except for Movies which increase in importance by 4% (Central Area 12%; Full Coverage 16%), and Comedies (Central Area 14%; Full Coverage 11%) variations of only 1 or 2 per cent can be distinguished. As we previously mentioned, in large metropolitan areas one seldom encounters major differences between Central and Full Coverage Areas in terms of viewer preferences.

The thirty (30) most popular television programs watched by total population (2 years old and older) in the Toronto area *

FULL COVERAGE AREA

Estimated population 4,583,230

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (CBLT-WKBW)	U.S.	Comedy	1,121,300
2.	All in the Family (CBLT-WBEN)	U.S.	Comedy	807,400
3.	Donnie & Marie (CHCH-WKBW)	U.S.	Variety	788,500
4.	Laverne & Shirley (WKBW)	U.S.	Comedy	749,700
5.	Dean Martin (CHCH-WGR) (Fr.)	U.S.	Variety	622,500
6.	Hockey Canada (CFTO)	CDN	Sports	615,500
7.	Dean Martin (Tu.) (WGR)	U.S.	Variety	533,800
8.	Rhoda (1-2) (CBLT-WBEN)	U.S.	Comedy	531,900
9.	Welcome Kotter (WKBW)	U.S.	Comedy	502,000
10.	Bob Hope (WGR)	U.S.	Variety	488,100
11.	Monday Night Movie (WKBW)	U.S.	Movie	478,000
12.	Police Woman (CHCH)	U.S.	Crime Drama	472,300
13.	Rich Man, Poor Man (1-2) (WKBW)	U.S.	Drama	467,375
14.	Starsky & Hutch (CHCH) (Mo.)	U.S.	Crime Drama	460,700
15.	Miss Teen Canada (CFTO)	CDN	Other	446,200
16.	Rookies (1-2) CFTO-WKBW)	U.S.	Crime Drama	439,000
17.	Rich Man, Poor Man (3) (WKBW) (Mo)	U.S.	Drama	433,450
18.	Movie (1) (CHCH)	U.S.	Movie	428,500
19.	Mash (2) (WBEN)	U.S.	Comedy	402,600
20.	Good Times (CFTO)	U.S.	Comedy	398,300
21.	Hockey (1-3) WKBW)	U.S.	Sports	397,400
22.	Lola Falana (CFTO-WKBW)	U.S.	Variety	397,200
23.	Medical Center (WBEN-CHCH)	U.S.	Medical Drama	393,000
24.	Bionic Women (1-2) (WKBW)	U.S.	Adventure	383,500
25.	Cannon (CHCH)	U.S.	Crime Drama	374,400
26.	World Beat (Mo. (CFTO)	CDN	News	369,300
27.	Friday Night Movie (WKBW)	U.S.	Movie	347,800
28.	Joe Forrester (WGR-CFTO)	U.S.	Crime Drama	346,900
29.	Bionic Women (1-2) (CFTO) (Tu.)	U.S.	Adventure	346,700
30.	Little House (CHCH)	U.S.	Drama	344,200

* (As estimated by BBM in terms of Full Coverage Area audiences, Spring 1976)

TABLE 29

*The thirty (30) most popular television programs/per category
watched by total population (2 years old and older) in the
Toronto area **

FULL COVERAGE AREA

Estimated population 4,583,230

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
Comedy	23%	Variety	17%
Variety	17%	Movie	17%
Crime Drama	17%	Crime Drama	15%
Drama	10%	Drama	14%
Movie	10%	Sports	14%
Adventure	7%	Comedy	11%
Sports	7%	Adventure	5%
News	3%	Other	4%
Medical Drama	3%	Medical Drama	3%
Other	3%	News	1%

* As estimated by BBM in terms of Full Coverage audiences (Spring 1976)

SEX

To complete our analysis of the Toronto market, we analysed our data in terms of what programming was most watched by sex and by age groups. In terms of sex we computed from BBM reports the 10 most popular television programs for men and women in the Spring of 1976 for Full Coverage Area. As can be seen in Table 30 this reveals that men and women share similar preferences for 5 of 10 programs. Women on the one hand, differ from men in their preferences for more Comedy and Drama programs of the Crime and Medical type. Men, on the other hand, prefer coverage of Sports events and Movies. For both groups, all programs except for hockey coverage, are American productions. Considering audience size we do not find as great a difference between men and women as in the Montreal market. The number one program for women is watched by 372,300 persons and for men by 342,900 persons.

AGE

In terms of age, our data was broken down into 3 groups: adults, 18 years-old and older; teenagers 12-17 year-olds; and children, 2-11 year-olds. One must note that the lists of the 10 most popular programs for all age groups (i.e. adults, teenagers and children) include only those programs which are broadcast between 6 p.m. and 11 p.m.

Overall, one can identify three types of program (2 Comedies and 1 Variety) that are generally preferred by all three age groups. Then, as we compare lists, we discover further, teenagers and children express similar choices for 6 programs mostly of the Comedy, Adventure and Crime Drama type.

The adult list is mostly composed of Comedies (4), Variety (4), Sports (1) and Drama (1). Teenagers indicate preferences for Comedies (5) Crime Drama (2) Variety (1) and "Other" (1). Children choose Comedies (4),

TABLE 30

*The ten (10) most popular television programs watched by adults (men 18 years and older) in the Toronto area **

FULL COVERAGE AREA

Estimated population: 4,583,230

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Hockey Canada (CFTO)	CDN	Sports	342,900
2.	All in the Family (CBLT-WBEN)	U.S.	Comedy	306,500
3.	Happy Days (CBLT-WKBW)	U.S.	Comedy	287,600
4.	Dean Martin (CHCH-WGR)	U.S.	Variety	246,300
5.	Hockey (WKBW)	U.S.	Sports	224,700
6.	Rich Man Poor Man (WKBW)	U.S.	Drama	200,200
7.	Bob Hope (WGR)	U.S.	Variety	192,600
8.	Donnie & Marie (CHCH-WKBW)	U.S.	Variety	191,300
9.	Monday Movie (WKBW)	U.S.	Movie	169,800
10.	Movie (Th.) (CHCH)	U.S.	Movie	168,000

*The ten (10) most popular television programs watched by adults (women 18 years and older) in the Toronto area **

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	All in the Family (CBLT-WBEN)	U.S.	Comedy	372,300
2.	Happy Days (CBLT-WKBW)	U.S.	Comedy	341,600
3.	Dean Martin (CHCH-WGR)	U.S.	Variety	280,000
4.	Laverne & Shirley (WKBW)	U.S.	Comedy	265,200
5.	Rhoda (CBLT-WHEN)	U.S.	Comedy	265,100
6.	Dean Martin (WGR)	U.S.	Variety	230,000
7.	Donnie & Marie (CHCH-WKBW)	U.S.	Variety	228,900
8.	Rich Man Poor Man (WKBW)	U.S.	Drama	223,200
9.	Medical Center (WBEN-CHCH)	U.S.	Medical Dr.	215,900
10.	Rookies (CFTO-WKBW)	U.S.	Crime Dr.	207,800

* As estimated by BBM in terms of Full Coverage audiences (Spring 1976)

Adventure (2), Variety (1), Drama (1), Cartoon (1) and Crime Drama (1). In terms of Canadian content, only 1 program [Sports] on the adult list and 1 [Miss Teen Canada] on the teenagers' list is of this nature.

Adult ratings for the most popular program are 678,800, for teenagers, 247,800, and for children, 244,300 (See Table 31).

TABLE 31

*The ten (10) most popular television programs watched by adults (18 years old and older) in the Toronto area **

FULL COVERAGE AREA

Estimated population: 4,583,230

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>All in the Family (CBLT-WBEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>678,800</i>
2.	<i>Happy Days (CBLT-WKBW)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>629,200</i>
3.	<i>Dean Martin (CHCH-WGR)</i>	<i>U.S.</i>	<i>Variety</i>	<i>526,300</i>
4.	<i>Hockey Canada (CFTO)</i>	<i>CDN</i>	<i>Sports</i>	<i>491,400</i>
5.	<i>Dean Martin (WGR)</i>	<i>U.S.</i>	<i>Variety</i>	<i>468,600</i>
6.	<i>Rich Man Poor Man (WKBW)</i>	<i>U.S.</i>	<i>Drama</i>	<i>423,400</i>
7.	<i>Donnie & Marie (CHCH-WKBW)</i>	<i>U.S.</i>	<i>Variety</i>	<i>420,200</i>
8.	<i>Laverne & Shirley (WKBW)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>414,700</i>
9.	<i>Bob Hope (WGR)</i>	<i>U.S.</i>	<i>Variety</i>	<i>398,100</i>
10.	<i>Rhoda (CBLT-WBEN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>395,700</i>

* As estimated by BBM in terms of Full Coverage audiences (Spring 1976)

TABLE 31 (cont'd)

The ten (10) most popular television programs watched by teenagers (12-17 years old) in the Toronto area *

FULL COVERAGE AREA

Estimated population: 4,583,230

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (CBLT-WBEN)	U.S.	Comedy	247,800
2.	Laverne & Shirley (WKBW)	U.S.	Comedy	172,700
3.	Welcome Kotter (WKBW)	U.S.	Comedy	151,900
4.	Donnie & Marie (CHCB-WKBW)	U.S.	Variety	124,100
5.	Starsky and Hutch (CHCH)	U.S.	Crime dr.	104,800
6.	All in the Family (CBLT-WBEN)	U.S.	Comedy	85,300
7.	Bionic Woman (WKBW)	U.S.	Adventure	85,000
8.	Police Woman (CHCH)	U.S.	Crime dr.	81,500
9.	Miss Teen (CFTO)	CDN	Other	78,600
10.	One day at a time (WBEN)	U.S.	Comedy	73,900

The ten (10) most popular television programs watched by children (2-11 years old) in the Toronto area *

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (CBLT-WKBW)	U.S.	Comedy	244,300
2.	Donnie & Marie (CHCH-WKBW)	U.S.	Variety	244,200
3.	Laverne & Shirley (WKBW)	U.S.	Comedy	162,300
4.	Bionic Woman (WKBW)	U.S.	Adventure	119,100
5.	Little House (CHCH)	U.S.	Drama	105,600
6.	Dr. Seuss (WBEN)	U.S.	Cartoon	103,800
7.	Welcome Kotter (WKBW)	U.S.	Comedy	101,600
8.	Bionic Woman (CFTO)	U.S.	Adventure	93,700
9.	Police Woman (CHCH)	U.S.	Crime Dr.	83,100
10.	Good Times (CFTO)	U.S.	Comedy	81,900

* As estimated by BBM in terms of Full Coverage audiences (Spring 76)

O.E.C.A.

The Toronto and Ottawa areas have access to the provincial O.E.C.A. (Ontario Educational Communications Authority) educational network which offers an alternative to the commercial type of programming on the other networks. The O.E.C.A.'s primary mandate is to offer "entertainment with substance and instruction with charm and wit" and it also presents some programs in the French language. Given the special characteristics of this kind of programming it is difficult to submit it to the same criteria that were applied to the commercial networks. In general the programming profile is one of Current Affairs, Documentaries, Movies and Talk Shows with an underlying educational goal. The fact that it is so difficult to categorize TV Ontario's programming properly without using a highly stereotyped terminology is probably an indication of their particular perspective. There is a variety of format within their program content which does not permit a program such as "the Education of Mike McManus" to be categorized as simply a Talk Show.

In any event we will briefly present a sample of some programs which are broadcast on this network:

"ISSUES, shown once a month for most of the evening, it fleshes out and analyzes problems that dominate the headlines and have immediate impact on the lives of Canadians."

"SATURDAY NIGHT AT THE MOVIES, shows cinema classics on the time-honored night for a double feature. But each evening centres around a theme like the Irish question, the anatomy of a revolution or morality in government. The series as a whole constitutes an ongoing course in the esthetics and business of filmmaking, as does its French-language colleague Cine-TVO."

"PAYS ET PEUPLES, a new documentary explores the Arabic Middle East".

"VILLAGES ET VISAGES, also a documentary which takes us into parts of rural Ontario where French culture has deep roots. It's history through people's anecdotes and recollections and folk music."

"EN SE RACONTANT L'HISTOIRE D'ICI, Canada's history narrated by Laurier LaPierre."

"DR WHO", a wildly science fiction series that takes viewers on a journey through time and space by introducing and assessing each vividly imaginative tale."

"THE GOVERNMENT WE DESERVE, with host Judy LaMarche talking with men and women who wield power on federal, provincial and local levels."

"COMMUNIQUE, a 15 minute weekday wrap-up of educational cultural and recreational activities in Southern Ontario."

"MAGEE AND COMPANY, a sometimes serious, sometimes irreverent look at current affairs."

"THE EDUCATION OF MIKE McMANUS, a talk show with good conversation, where topics such as Canada's North, Legal Aid, Civil Rights and other topics are discussed."

"POLKA DOT DOOR, each program designed to provide entertaining enriching and stimulating learning experiences for the child during and after viewing."

During the Spring of 1976, BBM audience rating reports generally indicated that O.E.C.A.'s weekday prime time programming reached approximately 1% or 2% of the total population for most programs. This was found to be the case in both the Ottawa and Toronto areas. There are a few exceptions, however, such as the popular Polka Dot Door series which sometimes reaches 7% or 8% of the child audience, but generally TV Ontario appears to have some difficulties in persuading viewers to renounce the more familiar television programming presented on established commercial networks. This is probably due in part to the fact that the educational networks continually face a lack of awareness and receptivity on the part of viewers of this alternative type of programming. One can only hope that through consumer education the population will sensitize itself to this and begin considering such programming as a complementary form of entertainment and education.

RESULTS

A) AVAILABLE TELEVISION PROGRAMMING IN THE OTTAWA AREA

DEMOGRAPHIC CHARACTERISTICS

In the 1971 census, the population for the metropolitan Ottawa₁ Area was 602,510 of which 296,300 were men and 306,215 women. The average number of persons per family was 3.7 and the average number of children per family was 1.8. Average family income was \$ 12,010. In terms of mother tongue one finds 340,240 people specifying English, 220,335 referring to French and 41,940 mentioning other languages. In terms of the language most often spoken at home, 374,680 specify English, 203,595 specify French, 8,495 Italian, 2,535 German, 1,270 Polish, 810 Ukrainian and 615 Netherlands.

The totals for ethnic groups in the Ottawa metropolitan area are: British, 270,525, French, 238,495, German, 19,145, Italian, 15,170, Asian, 9,230, Netherlands, 7,465, Ukrainian, 5,400, Polish, 5,400, Scandinavians, 3,805, Hungarian, 1,965 and Russian, 795.

Besides being the Capital of Canada, Ottawa also geographically sits at the interface of the two principal cultural groups composing the Canadian nation. In terms of representation of Canada's two official cultural groups one notes that in Ottawa persons of English descent represent 45% of the population and those of French descent number 40% of the population. Of the 4 markets we studied this one had the most equal representation in terms of these 2 cultural groups.

TELEVISION BROADCASTING CHARACTERISTICS

In the Ottawa area 6 major networks share the main audience market. First of all, there is the English language state subsidized CBC

¹ Statistics Canada, 1971 Census of Canada, Catalogue 95-715

(CBOT - 4) and its French language Radio-Canada counterpart (CBQFT - 9) then there is the privately owned French language TVA network (CFVO-TV - 30) and the privately owned English language CTV (CJOH-TV - 13) and Global (CKGN-TV - 6) networks. All of these networks are located in Ottawa except for TVA who is located in the Hull area. There are also American networks ABC, NBC, CBS, (WNYY-TV - 7) who jointly broadcast on one channel which is located in Watertown N.Y. Ottawa thus distinguishes itself from the Montreal and Toronto market by having only one American channel shared by all three American networks rather than each broadcasting on their own channel. If this does not decrease the probabilities of Canadian viewers in watching American productions, it does at least increase the chances that viewers will be watching their favorite programs on Canadian networks. Finally, one must also mention that programming produced by O.E.C.A., which was discussed previously for the Toronto market, can also be viewed on channel 24 in the Ottawa area.

As reported by BBM * the estimated percentage of households with cable service is 68%. This is relatively as high as in the Toronto area. The percentage of homes with colour television sets is estimated to be 62% in this market area.

Before presenting the results, one must mention that in the Ottawa market one finds the particularity of having late evening News programs broadcast at 10 p.m. on the Global network and at 10:30 p.m. on Radio-Canada and TVA. The reader should therefore take this into consideration when interpreting the results.

GENERAL CATEGORIES (Fall 1975)

The major characteristics of network programming in Ottawa are reflected in summary Table 32. If one considers for each network the main categories (unit/minute) of programs for Fall 1975, the following

* BBM Spring 1976 report.

may be observed:

TABLE 32

Percentage of unit/minutes by main categories

<u>CBC</u>		<u>GLOBAL</u>		<u>RADIO-CANADA</u>	
News programs	20%	News programs	28%	Public Affairs	29%
Comedy	18%	Movies (most of these classified as crime drama)	22%	Movies (most of these classified as drama)	20%
Music	13%				
Public Affairs	11%	Crime Drama	20%	News programs	19%
		Comedy	17%	Documentary	10%
<u>CTV</u>		<u>TVA</u>		<u>ABC/NBC/CBS</u>	
Crime Drama	28%	Movies (most of these classified in the other category)	24%	News programs	20%
News programs	20%			Comedy	16%
Comedy	12%	News programs	20%	Movies (most of these equally classified as drama and other)	14%
		Talk Show	20%		
		Crime Drama	16%	Crime Drama	10%
				Drama	10%
				Variety	10%

As one can see, the average Ottawa viewer is offered a certain variety of types of programs depending on whether he chooses to watch in terms of language: a French language or English language network; or in terms of public or private Canadian and American networks.

A total of 10 distinct categories of programs may be identified if one computes the list of the top categories of programs for each network.

On all networks News programs are a major part of the programming,

with the highest percentage found with Global (28%). One interesting note one must add pertains to the high percentage of Public Affairs programs (29%) on Radio-Canada. This was in most part due to a regularly presented program which was partly News and partly Public Affairs. After consulting with network people it was their opinion that the latter category appeared to best represent this type of program.

Generally, Movies are the second most common type of program found on most networks. The importance of Movies is, however, greater on certain networks (TVA 24%; Global 22%; Radio-Canada 20%; WWNY 14%) than on others (CBC 0%; CTV 8%). Crime Drama was the third most present category of programs (CTV 28%; Global 20%; TVA 16%; WWNY 10%). One notices that both state owned networks prefer presenting other fares of programs such as Music (13%), Public Affairs (11%) on CBC and Public Affairs (29%) and Documentaries (10%) on Radio-Canada. Comedy programs for their part appear only on the English language networks' lists. (CBC 18%; Global 17%; WWNY 16% and CTV 13%). Finally, Drama (10%) and Variety (10%) programs characterize the American networks whereas Talk Shows (20%) constitute an important part of the TVA programming.

For complete details on the importance of each category for each network, the reader may consult Table XIII in the Appendix. Given that language and economic-related factors appeared important in our preliminary analysis we further analyzed our data in these terms.

LANGUAGE (Fall 1975)

To illustrate this more clearly we collapsed our data in terms of language of broadcast, still retaining the distinction between English Canadian and American networks. The main categories of programs offered to viewers for Fall of 1975 in the Ottawa area are presented in Table 33.

TABLE 33

Percentage of unit/minutes by main categories by language

<u>English language networks</u>		<u>American networks</u>		<u>French language networks</u>	
News programs	23%	News programs	20%	Movies (most of these 22% classified as drama and other)	
Crime Drama	17%	Comedy	15%		
Comedy	16%	Movies (most of these classified as drama and other)	14%	News programs	19.5%
Movies (most of these classified as crime drama)	10%			Public Affairs	15.5%
		Crime Drama	10%	Talk Show	10%
		Drama	10%		
		Variety	10%		

Except for the overall importance of News programs on all networks (English 23%; American 20%; French 19.5%), there appear to be some distinctive language-related differences in the type of TV fare which is presented in the Ottawa area. One of these appears to be the importance of Crime Drama (English 17%; American 10%) and Comedy programs (English 16%; American 15%) on English language and American networks compared to the French language networks (Crime Drama 8%; Comedy 3%).

Other differences which may be noted are in terms of the exclusive presence of Talk Shows (10% and Public Affairs (15.5%) programs on the French language networks and the importance of Drama (10%) and Variety (10%) programs on the American networks. Finally, Movies which predominate the list of programs on the French language network (22%) are also present, although in a less obvious way, on the American (14%) and English language networks (10%). Having sub-categorized this latter category of program we find that the type of Movies usually shown on French language and American networks is of the Drama and Other (i.e. Musical, Westerns, etc.) variety while on English language networks most Movies are of t

Crime Drama type. Overall it appears that English language and American networks have more in common, at least 4 different categories of programs, then they do with French language networks (See Table XIV) in Appendix.

PUBLIC AND PRIVATE NETWORKS (Fall 1975)

If one part of the diversity of television programs in the Ottawa area can be explained in terms of a language factor, another part appears to be related to the economic variable. Data was collapsed in terms of ownership of networks: Canadian public and private Canadian and American. Table 34 presents this data:

TABLE 34

Percentage of unit/minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>		<u>Private American</u>	
Public Affairs	20%	News programs	23%	News programs	20%
News programs	19.5%	Crime Drama	21%	Comedy	16%
Comedy	11%	Movies (most of these classified as crime drama)	18%	Movies (most of these classified as drama and other)	14%
Movies (most of these classified as drama)	10%	Comedy	10%	Crime drama	10%
				Drama	10%
				Variety	10%

If one examines the main categories of programs shown on public Canadian, private Canadian and private American networks during the Fall of 1975 season one finds all networks presenting similar percentages of News programs. One also observes that all three types of networks have in common Comedy and Movie type programs. On the other hand, each type of network appear to have at least one or more distinctive category of

programs which they choose to offer to the viewers. Public Canadian networks offer a substantial amount of Public Affairs programs (20%), private Canadian networks offer an important amount of Crime Drama programs, especially if one also considers the amount presented in Movies, and finally the American networks are the only ones to present a fair amount of Drama and Variety programs. It thus appears that overall American networks appear to offer the greatest diversity of programs while private Canadian networks appear to specialize for the most part in programs of a violent nature.

In the Ottawa market, it then appears that there is, as we found in the Montreal market, an interactional effect between the economic and language variables which account for the variety of programs offered to the population. One must add to this that presenting, on only one channel, selected programs from all three American networks appears also to encourage an overall greater diversity of programs. (See Table XV) in Appendix.

CULTURE (Fall 1975)

Our data on television programming offered in the Fall of 1975 in the Ottawa area was also analyzed in terms of Canadian content. One must note that for obvious reasons only programming on Canadian networks could be analyzed in this fashion.

TABLE 35

Percentage of Canadian productions by network

Networks Country of Origin	<u>C.B.C.</u> (excluding news program]		<u>GLOBAL</u> (excl. news programs]		<u>RADIO-CANADA</u> (excl. news programs)		<u>CTV</u> (excl. news programs]		<u>TVA</u> (excl. news programs)	
Canada	67%	(59%)	41%	(17%)	75%	(69%)	40.5%	(25.5%)	61%	(49%)
U.S.	28%	(35%)	57%	(80%)	17.5%	(21%)	54%	(65.5%)	37%	(48%)
Other	5%	(6%)	2%	(3%)	7.5%	(10%)	5.5%	(7%)	2%	(3%)

The highest percentage of Canadian production is found on both state owned networks (i.e., Radio-Canada 75%; and CBC 67%). In private industry however, it is surprising to note the different profiles presented by French language and English language networks. In effect, one finds both English language CTV (54% U.S.) and Global (57% U.S.) networks relying heavily on American productions for their prime time programming whereas the French language TVA network which is also a private network still relying for the most part on Canadian content (61%). The diversity in non U.S. foreign productions broadcast on Canadian networks is highest on Radio-Canada (7.5%) and lowest on Global (2%) and TVA (2%). Overall it is much lower than what we had found in the Montreal market for example.

Recognizing that News programs (which are all Canadian productions) account for a major part of the programming, we decided to reconsider our data and exclude this category of programs from our analysis. The second column in the same Table 35 thus presents this information.

Results illustrate even more clearly what we discussed above. We find the two English language CTV (decrease of 15%) and Global (decrease of 24%) networks reflect the greatest drop in Canadian content programs while all other networks still predominantly present Canadian productions to their viewers.

Pursuing our analysis further, we examined in terms of these same variables what type of programming was offered in Ottawa during Spring of 1976.

GENERAL CATEGORIES (Spring 1976)

The major characteristics of network programming in the Ottawa area for this time period are presented in Table 36. This table sets out for each network the principal categories of programs (unit/minutes) presented to viewers in the Spring of 1976.

TABLE 36

Percentage of unit/minutes by main categories

<u>CBC</u>		<u>GLOBAL</u>		<u>RADIO-CANADA</u>	
News programs	20%	News programs	26%	Public Affairs	29%
Comedy	17%	Crime Drama	21%	News	20%
Public Affairs	14%	Sports	19%	Movies (most of these classified as crime drama)	13%
		Comedy	16%		
<u>CTV</u>		<u>TVA</u>		<u>ABC/NBC/CBS</u>	
Crime Drama	27%	Movies (most of these classified as crime drama)	23%	News programs	20%
News programs	20%	News programs	20%	Crime Drama	19%
Comedy	13%	Talk Show	20%	Comedy	16%
		Crime Drama	11%	Movies (most of these classified as Comedy)	10%

The average Ottawa viewer is offered in the Spring a lesser variety of programs than he was presented in the Fall. A total of only 7 distinct categories of programs are identifiable when one computes the lists of the categories of programs for each network. Although there is the appearance of one new category of program (Sports), Documentary, Variety, Drama and Music programs no longer belong to the lists of main categories. Those changes noted, were for CBC the Music category dropping from 13% in the Fall to 9% in the Spring. For Global, one finds that Movies which represented 22% of the presentations in the Fall, now only constitute 5% in the Spring of total air time and have been substituted in most part by Sport events (Spring 19%; Fall 5%). The Radio-Canada schedule shows a decrease for Movies (Spring 13%; Fall 20%) and Documentaries (Spring 5%; Fall 10%) and a slight increase for

Sports (Spring 9%; Fall 4%). CTV for their part show very little change. The TVA network reflect a decrease in the importance of Crime Drama programs (Spring 11%; Fall 16%). Finally, the American networks for their part show a substantial increase in Crime Drama type programs (Spring 19%; Fall 10%) and present a lesser amount of Variety (Spring 7%; Fall 10%) and Drama (Spring 8%; Fall 10%) programs.

The overall analysis of this data appears to indicate that a smaller diversity of programs was offered and that this was partly due, at least in the American networks case, to an increase in Crime Drama type programs. Movies for the most part appeared to diminish an importance for all networks. In the Radio-Canada case one should mention that even if these became predominantly of the Crime Drama type in the Spring, this accounted only for 8% of the total air time. Finally, Sports events increased substantially in the Spring at least for Global who offered such programs during 19% of their air time. For more details on the importance of each category see a complete presentation of this data in Table XVI of the Appendix.

LANGUAGE (Spring 1976)

Collapsing our data for television programming presented during the Spring of 1976 in terms of the language variable one observes the following:

TABLE 37 - 1

Percentage of unit/minutes by main categories by language of broadcast

<u>English language networks</u>		<u>American networks</u>		<u>French language networks</u>	
News programs	22%	News programs	20%	News programs	20%
Crime Drama	19%	Crime Drama	19%	Movies (most of these classified as crime drama)	18.5%
Comedy	15%	Comedy	16%	Public Affairs	15%
		Movies (most of these classified as comedies)	10%	Talk Show	10%

If one compares with the Fall data one finds similar patterns to those previously observed. The exception to this in the Spring data, as we have already mentioned, is the exclusion of Movies from the English language networks list and that of Drama and Variety programs from the American network list. Those who remain most constant throughout in terms of what they choose to offer to Ottawa viewers in the Fall and the Spring seasons are the French language networks. Excepting for News programs which are common to all three types of networks, English language and American networks are those who have the most in common. One finds Crime Drama and Comedy type programs almost equally represented on both these lists. Finally, the slight shift from Drama in the Fall to Crime Drama in the Spring in types of Movies offered by French language networks should be interpreted in a similar fashion to the one previously stated. That is that a little less than half of the Movies in the Spring (i.e. less than half of 18.5%) were of the Crime Drama type. This represents then approximately 8% of the total programming.

Overall it appears that cultural differences still played a major role in type of programming offered to the Ottawa population. For more details, see Table XVII in Appendix.

PUBLIC AND PRIVATE NETWORKS (Spring 1976)

Data collapsed in terms of public Canadian, private Canadian and private American networks revealed the following results:

TABLE 37 - 2

Percentage of unit/minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>		<u>Private American</u>	
Public Affairs.	21.5%	News programs	22%	News programs	20%
News programs	20%	Crime Drama	20%	Crime Drama	19%
Comedy	10.5%	Movies (most of these classified as drama)	11.5%	Comedy	16%
		Comedy	11%	Movies (most of these classified as comedy)	10%

Except for those changes already mentioned in terms of American networks, one finds in the Spring (1976) an almost identical concentration of program categories as that already discussed for the Fall data. One exception to this is the decrease in importance of Movies for public Canadian (Spring 6.5%; Fall 10%), private Canadian (Spring 11.5%; Fall 18%) and private American (Spring 10%; Fall 14%). All in all, it appears that private Canadian and American networks distinguish themselves by the high amount of Crime Drama programs they choose to offer to their viewers while public Canadian networks prefer presenting Public Affairs programs. For more details, see Table XVIII in Appendix.

CULTURE (Spring 1976)

The importance of Canadian productions in Canadian network programming was also analyzed for the Spring period.

TABLE 38

Percentage of Canadian production by network

Networks Country of Origin	<u>CBC</u> (excluding news programs]		<u>GLOBAL</u> (excl. news programs]		<u>RADIO-CANADA</u> (excl. news programs]		<u>CTV</u> (excl. news programs]		<u>TVA</u> (excl. news programs]	
Canada	70%	(62%]	50%	(31%]	84%	(78%)	42%	(27%]	63%	(53%)
U.S.	23%	(29%)	49%	(67%]	6%	(7.5%]	51%	(64%]	30%	(37%)
Other	7%	(9%)	1%	(2%)	10%	(12.5%]	7%	(9%]	7%	(10%)

Overall in the Spring Canadian networks appear to have increased their percentages of Canadian content. This is most evident in Radio-Canada's programming where content was 75% Canadian in the Fall of 1975 and is now 84% in the Spring. Global network also showed an important increase in Canadian content (Spring 50%; Fall 41%). The increase for both Radio-Canada and Global was made for the most part at the expense of U.S. productions given that imports from other countries increased. In fact, all networks reflected from Fall to Spring an increase in percentages of foreign productions imported from countries other than the U.S.

Similarly as in the Fall, the state owned networks, Radio-Canada and CBC, and the privately owned French language TVA network predominantly offered Canadian content to their viewers. CTV on the other hand, continues to present mostly American content. Finally, Global who showed in the Fall similar trends to those found with CTV, in the Spring present almost equal amounts of Canadian and American productions.

Excluding News programs, one finds, in the Spring, patterns similar to those just described. Those (Radio-Canada, CBC, TVA) with predominantly Canadian content continue to present such programming and those (CTV, Global) who had lower percentages of Canadian content decrease even more. This is especially noticeable for Global who decrease in Canadian content

from 50% to 31% when News programs are excluded.

One observes that in the Ottawa area, television programming broadcast during the two time periods investigated (Fall 1975, Spring 1976) is characterized by a number of different program profiles. For the most part, these are explained by cultural, economic and language-related factors.

Now that we have discussed what television fare was offered in the Ottawa area during the Fall 1975 and Spring of 1976, we shall examine what, in fact, viewers choose to watch during these same periods.

PART B - AUDIENCE RATINGS INFORMATION

The results in this section are presented in terms of which programming was most watched in the Ottawa area, as determined by BBM audience rating reports. For details on how this information was collected and the methodological definitions which were applied, one should consult the introductory comments of this Chapter and Remarks which were made in the beginning paragraphs of the Montreal market description. The reader will find our presentation of results to cover the following points:

Fall season '75	30 most popular programs for total population
(Central Area only)	30 most popular programs by categories for total population
Spring Season '76	30 most popular programs for total population
(Central and Full Coverage)	30 most popular programs by categories for total population
Full Coverage only	10 most popular programs for adults 18 years and older
	10 most popular programs for women
	10 most popular programs for men
	10 most popular programs for adolescents
	10 most popular programs for children

CENTRAL AREA (Fall 1975)

In the Central Area the 30 most popular television programs watched in the Fall of 1975 by total population (2 years old and older) in the Ottawa area are presented in Table 39.

The first observation one can make about this data is that in 5 instances popular programs are simultaneously broadcast on

*The thirty (30 most popular television programs watched by total population (2 years old and older) in the Ottawa area **

CENTRAL AREA

Estimated population 650,700

<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1. <i>All in the Family (WWNY-CBOT)</i>	U.S.	<i>Comedy</i>	<i>117,126</i>
2. <i>Rue des Pignons (CBOFT)</i>	CDN	<i>Soap Opera</i>	<i>97,605</i>
3. <i>Flip Wilson (WWNY-CJOH)</i>	U.S.	<i>Variety</i>	<i>84,591</i>
4. <i>Mash (CBOT)</i>	U.S.	<i>Comedy</i>	<i>84,591</i>
5. <i>Good Times (CJOH - WWNY)</i>	U.S.	<i>Comedy</i>	<i>84,591</i>
6. <i>Remarkable Rocket (CJOH)</i>	U.S.	<i>Cartoon</i>	<i>84,591</i>
7. <i>Rhoda (CBOT-WWNY)</i>	U.S.	<i>Comedy</i>	<i>84,591</i>
8. <i>Mary Tyler Moore (CBOT)</i>	U.S.	<i>Comedy</i>	<i>78,084</i>
9. <i>Cannon (WWNY)</i>	U.S.	<i>Crime Drama</i>	<i>78,084</i>
10. <i>Rudolph Red Nose (WWNY)</i>	U.S.	<i>Cartoon</i>	<i>78,084</i>
11. <i>Caroll Burnett (CBOT)</i>	U.S.	<i>Variety</i>	<i>71,577</i>
12. <i>Little Mermaid (CJOH)</i>	U.S.	<i>Cartoon</i>	<i>71,577</i>
13. <i>Odd Couple (CKGN)</i>	U.S.	<i>Comedy</i>	<i>71,577</i>
14. <i>Odd Couple (CKGN)</i>	U.S.	<i>Comedy</i>	<i>71,577</i>
15. <i>Grinch Christmas (CJOH)</i>	U.S.	<i>Cartoon</i>	<i>71,577</i>
16. <i>Christmas Messenger (CJOH)</i>	U.S.	<i>Cartoon</i>	<i>71,577</i>
17. <i>Bing Crosby (WWNY)</i>	U.S.	<i>Variety</i>	<i>71,577</i>
18. <i>Invisible Man (CJOH)</i>	U.S.	<i>Adventure</i>	<i>71,577</i>
19. <i>Maude (CKGN-WWNY)</i>	U.S.	<i>Comedy</i>	<i>65,070</i>
20. <i>Adam 12 (CKGN)</i>	U.S.	<i>Crime Drama</i>	<i>65,070</i>
21. <i>When things were rotten (CJOH)</i>	U.S.	<i>Comedy</i>	<i>65,070</i>
22. <i>Bobby Vinton (CJOH)</i>	U.S.	<i>Variety</i>	<i>65,070</i>
23. <i>Newsline (CJOH)</i>	CDN	<i>News</i>	<i>58,563</i>
24. <i>Chico & the Man (CBOT)</i>	U.S.	<i>Comedy</i>	<i>58,563</i>
25. <i>Symphorien (CFVO)</i>	CDN	<i>Comedy</i>	<i>58,563</i>
26. <i>Docteur Jivago (CBOFT)</i>	U.S.	<i>Movie</i>	<i>58,563</i>
27. <i>Switch (CJOH)</i>	U.S.	<i>Crime Drama</i>	<i>52,056</i>
28. <i>Front Page Challenge (CBOT)</i>	CDN	<i>Game</i>	<i>52,056</i>
29. <i>Newsline (CJOH)</i>	CDN	<i>News</i>	<i>52,056</i>
30. <i>Happy Days (CBOT)</i>	U.S.	<i>Comedy</i>	<i>52,056</i>

* (As estimated by BBM in terms of Central Area audiences. (Fall 1975))

two networks. The network with the most entries on this list is CTV with 12 programs (2 of which are presented concurrently with WWNY). The categories of programs most popular on this network (CTV) were Cartoons ($N = 4$), Comedies ($N = 2$), News programs ($N = 2$), Variety ($N = 2$), Crime Drama ($N = 1$), Adventure programs ($N = 1$). The network which is second in number of entries is WWNY with 8 (4 of which are Comedies). Then comes CBC with a total of 8 programs (6 of which are Comedies). On the list, Global with 4 entries (3 Comedies and 1 Crime Drama), Radio-Canada with 2 (1 Soap Opera and 1 Movie) and TVA with 1 (Comedy). All in all, 22 of the 30 most popular programs are presented exclusively on Canadian networks, 3 exclusively on American networks and 5 on both Canadian and American networks.

From this list one observes that except for CTV who show a variety of categories of programs chosen, for the most part all the other networks are watched primarily for Comedy type programs.

One must also note that 10% ($N = 3$) of the most popular programs in Ottawa are broadcast in French. This includes the second most popular program (Rue des Pignons) of the list. Finally, one also notices that only 5 of the 30 entries are Canadian productions. Among these one finds 2 News programs and 1 Game Show broadcast by English language networks and 1 Soap Opera and 1 Comedy presented on the French language networks.

To better evaluate the overall importance of categories of programs we collapsed the information in these terms. Table 40 presents this information in terms of unit programs and unit minutes. As one could guess Comedies predominate (30%) as the most popular category of program Ottawa viewers choose to watch. Movies (16%) and Variety (16%) programs were the second most popular form of entertainment. One must add that in terms of Movies one is referring here to the highly popular Dr. Jivago movie which was broadcast on Radio-Canada. Cartoons (12%)

TABLE 40

*The thirty (30) most popular television programs /per category
watched by total population (2 years old and older) in the Ottawa area **

CENTRAL AREA

Estimated population: 650,700

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
<i>Comedy</i>	<i>40%</i>	<i>Comedy</i>	<i>30%</i>
<i>Cartoon</i>	<i>17%</i>	<i>Movies</i>	<i>16%</i>
<i>Variety</i>	<i>14%</i>	<i>Variety</i>	<i>16%</i>
<i>Crime Drama</i>	<i>10%</i>	<i>Cartoon</i>	<i>12%</i>
<i>News</i>	<i>7%</i>	<i>Crime Drama</i>	<i>12%</i>
<i>Adventure</i>	<i>3%</i>	<i>News</i>	<i>5%</i>
<i>Soap Opera</i>	<i>3%</i>	<i>Adventure</i>	<i>5%</i>
<i>Game</i>	<i>3%</i>	<i>Soap Opera</i>	<i>2%</i>
<i>Movies</i>	<i>3%</i>	<i>Game</i>	<i>2%</i>

** As estimated by BBM in terms of Central Area audiences. (Fall 1975)*

mostly because of the upcoming Christmas period and Crime Drama (12%) ranked third. Then comes News programs (5%), Adventure (5%), Soap Opera (2%) and Game Shows (2%).

CENTRAL AREA (Spring 1976)

Table 41 presents the 30 most popular television programs watched during the Spring by the total population in the Ottawa Central Area. In terms of what network is most watched, our results reveal a number of different points with the Fall data. The first one observed is that 3 networks (CBC, CTV and Global) appear to more or less equally share the favors of Ottawa viewers. Global has 20 entries on the list of the 30 most popular programs of which 5 are Crime Drama, 4 Comedies and 1 Movie. One notes that two of their programs (ODD Couple and Adam 12) which are repeatedly shown each day of the week account for 7 of the 10 most popular programs they broadcast. CTV is the second most popular network on this list with 9 entries including 2 Adventure programs, 2 Comedies, 2 Crime Drama, 2 Variety, 1 Movie and 1 "other" (Miss Teen Canada) program. CBC then follows with 8 programs (6 of which are Comedies). WWNY with 2 Crime Drama, Radio-Canada with 2 Soap Opera and TVA with 1 Comedy, close the list. In the Spring, the vast majority (28 out of 30) of preferred programs were broadcast exclusively on Canadian networks, 1 was concurrently presented on Canadian and American networks and 1 was exclusively presented on an American network.

One trend which did remain consistent with what had been found in the Fall data is the predominance of American programs on this list. In effect, 26 out of 30 programs were American. Of the 4 which remained Canadian, 2 were broadcast on the French language networks and 2 (one of which was a special) on the English language networks.

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Ottawa area **

CENTRAL AREA

Estimated population 650,700

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>All in the Family (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>143,154</i>
2.	<i>Six Million \$ Man (CJOH)</i>	<i>U.S.</i>	<i>Adventure</i>	<i>123,633</i>
3.	<i>Bionic Woman (CJOH)</i>	<i>U.S.</i>	<i>Adventure</i>	<i>117,126</i>
4.	<i>Miss Teen Canada (CJOH)</i>	<i>CDN</i>	<i>Other</i>	<i>104,112</i>
5.	<i>Wayne & Shuster (CBOT)</i>	<i>CDN</i>	<i>Variety</i>	<i>91,098</i>
6.	<i>Good Times (CJOH)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>84,591</i>
7.	<i>Happy Days (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>84,591</i>
8.	<i>Switch (CJOH-WWNY)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>78,084</i>
9.	<i>Mash (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>78,084</i>
10.	<i>Mash (WWNY)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>78,084</i>
11.	<i>Rue des Pignons (CBOT)</i>	<i>CDN</i>	<i>Soap Opera</i>	<i>78,084</i>
12.	<i>Symphorien (CFVO)</i>	<i>CDN</i>	<i>Comedy</i>	<i>78,084</i>
13.	<i>Rich Little Show (CJOH)</i>	<i>U.S.</i>	<i>Variety</i>	<i>78,084</i>
14.	<i>Adam 12 (Mo.) (CKGN)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>78,084</i>
15.	<i>Adam 12 (Tu.) (CKGN)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>78,084</i>
16.	<i>Friday Mystery Movie (CJOH)</i>	<i>U.S.</i>	<i>Movie</i>	<i>78,084</i>
17.	<i>Chico and the Man (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>71,577</i>
18.	<i>Laverne and Shirley (CKGN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>71,577</i>
19.	<i>Mary Tyler More (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>71,577</i>
20.	<i>Carol Burnett (CBOT)</i>	<i>U.S.</i>	<i>Variety</i>	<i>71,577</i>
21.	<i>Odd Couple (CKGN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>71,577</i>
22.	<i>Rhoda (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>65,070</i>
23.	<i>Jeffersons (CJOH)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>65,070</i>
24.	<i>Blue Knight (CKGN)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>65,070</i>
25.	<i>Odd Couple (Wed.) (CKGN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>65,070</i>
26.	<i>Odd Couple (Mon.) (CKGN)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>65,070</i>
27.	<i>Adam 12 (Wed.) (CKGN)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>65,070</i>
28.	<i>Adam 12 (Th.) (CKGN)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>65,070</i>
29.	<i>Joe Forrester (CJOH)</i>	<i>U.S.</i>	<i>Crime Drama</i>	<i>65,070</i>
30.	<i>Movie (CKGN)</i>	<i>U.S.</i>	<i>Movie</i>	<i>65,070</i>

**(As estimated by BBM in terms of Central Area audiences. (Spring 1976)*

As we found in the Fall, Comedies appear in the Spring once again to predominate (31%). The importance of Movies (18%), Variety (13%), Adventure (9%) and Soap Opera (3%) programs remain quite consistent with that found in the Fall data. Crime Drama, on the other hand, increased (Spring 18%; Fall 12%) in popularity in the Spring. Game and News programs for their part do not reappear on the list in the Spring and are substituted in part by "Other" programs.

Thus in the Spring programs are mostly watched on Canadian networks although they are for the most part American productions. The genre preferred by Ottawa viewers are Comedies (31%) followed by Movies (18%) and Crime Drama (18%). French language network programming is only modestly represented (N = 2) on the list of the 30 most popular programs (See Table 42)

FULL COVERAGE (Spring 1976)

If one considers audience ratings in terms of Full Coverage Area one finds that the 30 most popular programs in the Spring are only partly similar to those expressed for the Central Area. As we had previously pointed out differences between Central Area and Full Coverage Area although not present in larger markets such as Montreal and Toronto, are more apparent in smaller markets. As one can observe in Table 43, besides those variations that appear in terms of the rank order of certain programs, a number of new additions are apparent. The most noticeable is certainly the presence of 5 News programs. Other additions are 4 Comedies, 2 Crime Drama, 1 Variety, 1 Movie, 1 Game Show and 1 Music program.

Another major difference in the Full Coverage Area audience ratings is that only 2 networks now have entries on the list of the 30 most popular programs. On this list, CTV with 23 of the 30 programs

TABLE 42

*The thirty (30) most popular television programs/per category watched by total population (2 years old and older) in the Ottawa area **

CENTRAL AREA

Estimated population: 650,700

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
Comedy	47%	Comedy	31%
Crime Drama	23%	Movie	18%
Variety	10%	Crime Drama	18%
Adventure	7%	Variety	14%
Movie	7%	Adventure	9%
Soap Opera	3%	Other	8%
Other	3%	Soap Opera	2%

* As estimated by BBM in terms of Central Area audiences. (Spring 1976)

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Ottawa area **

FULL COVERAGE AREA
Estimated population 1,087,570

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Bionic Woman (CJOH)	U.S.	Adventure	265,900
2.	Six Million \$ Man (CJOH)	U.S.	Adventure	258,900
3.	All in the Family (CBOT)	U.S.	Comedy	226,000
4.	Good Times (CJOH)	U.S.	Comedy	211,500
5.	Rich Little Show (CJOH)	U.S.	Variety	207,000
6.	Miss Teen Canada (CJOH)	CDN	Other	197,000
7.	Jeffersons (CJOH)	U.S.	Comedy	184,100
8.	Newsline (CJOH) (Mo.)	CDN	News	178,200
9.	Bobby Vinton (CJOH) (Tu.)	U.S.	Variety	167,600
10.	Joe Forrester (CJOH) (Mon.)	U.S.	Crime Drama	141,300
11.	Newsline (CJOH) (Tu.)	CDN	News	164,700
12.	Newsline CJOH (Wed.)	CDN	News	161,800
13.	Rookies (CJOH)	U.S.	Crime Drama	157,200
14.	Friday Mystery Movie (CJOH)	U.S.	Movie	155,200
15.	Newsline (CJOH) (Th.)	CDN	News	154,500
16.	Newsline (CJOH) (Frid.)	CDN	News	152,200
17.	Sanford & Son (CJOH)	U.S.	Comedy	151,100
18.	Streets of San Fran. (CJOH)	U.S.	Crime Drama	141,200
19.	Grady (CJOH)	U.S.	Comedy	140,100
20.	Happy Days (CBOT)	U.S.	Comedy	137,500
21.	Wed. Night Movie (CJOH)	U.S.	Movie	140,000
22.	Wayne & Schuster (CBOT)	CDN	Variety	136,400
23.	Chico & the Man (CBOT)	U.S.	Comedy	135,200
24.	Headline Hunters (CJOH)	CDN.	Game	126,400
25.	Country way (CJOH)	CDN	Music	125,900
26.	Mash (CBOT)	U.S.	Comedy	125,300
27.	Good Heavens (CJOH)	U.S.	Comedy	124,000
28.	Switch (CJOH)	U.S.	Crime Drama	121,400
29.	Rhoda (CBOT)	U.S.	Comedy	120,100
30.	Mary Tyler Moore (CBOT)	U.S.	Comedy	117,000

* (As estimated by BBM in terms of Full Coverage Area audiences, Spring 1976)

predominate. The breakdown in types of programs Ottawa viewers prefer most to watch on CTY are the following: Comedies (N = 5), News programs (N = 5), Crime Drama (N = 4), Movies (N = 2), Variety (N = 2), Adventure (N = 2), Game Show (N = 1), Music (N = 1) and "Other" (N = 1). For their part C.B.C. have 6 Comedies and 1 Variety program on the list. In terms of Canadian productions one finds almost 1/3 of the 30 programs (that is 9 of the 30 programs) to be Canadian. This is largely due to the popular Newsline program on C.T.V.

Representation of categories of programs for the Full Coverage Area is more diversified than when one considers only Central Area. In effect, as presented in Table 44, one can see that we now have 9 different types of programs versus the 7 found in the Central Area. Comedies (23%) still predominate but are now more closely followed by Movies (19%) and Crime Drama (17%). News (11%), a new entry, and Variety (11%) then follow. Finally, Adventure (8%), Other (7%), Game Shows (2%) and Music programs (2%), also a new entry, close the list. All in all, except for News programs and Comedies, the relative importance of different categories of programs remain more or less similar to that found for the Central Area.

SEX

To complete our analysis of the Ottawa market, we analyzed our data in terms of the programming preferred by sex and by age groups.

In terms of sex we computed from BBM reports the 10 most popular television programs for men and women in the Spring of '76 for Full Coverage Area. As one finds in Table 45 this revealed that men and women only shared 4 of the 10 most preferred programs by each group. These were 2 Adventure, 1 Comedy and 1 News programs. Women for their part appear to prefer mostly Comedy programs while men choose more News

TABLE 44

*The thirty (30) most popular television programs/per category
watched by total population (2 years old and older) in the Ottawa area **

FULL COVERAGE AREA

Estimated population: 1,087,570

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Minute</u>
Comedy	37%	Comedy	23%
News	17%	Movie	19%
Crime Drama	13%	Crime Drama	17%
Variety	10%	News	11%
Adventure	7%	Variety	11%
Movie	7%	Adventure	8%
Game	3%	Other	7%
Music	3%	Game	2%
Other	3%	Music	2%

* As estimated by BBM in terms of Full Coverage audiences. (Spring 1976)

TABLE 45

The ten (10) most popular television programs watched by adults
(women 18 years old and older) in the Ottawa area *

FULL COVERAGE AREA

Estimated population: 1,087,570

<u>Name of Program</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1. All in the Family (CBOT)	U.S.	Comedy	101,800
2. Bionic Woman (CJOH)	U.S.	Adventure	83,900
3. Six Million \$ Man (CJOH)	U.S.	Adventure	82,900
4. Miss Teen Canada (CJOH)	CDN	Other	75,000
5. Jeffersons (CJOH)	U.S.	Comedy	72,600
6. Good Times (CJOH)	U.S.	Comedy	71,000
7. Bobby Vinton (CJOH)	U.S.	Variety	69,600
8. Newsline (CJOH)	CDN	News	68,500
9. Wed. Night Movie (CJOH)	U.S.	Movie	67,600
10. Streets of San Fr. (CJOH)	U.S.	Crime dr.	66,000

The ten (10) most popular television programs watched by adults
(men 18 years old and older) in the Ottawa area *

<u>Name of Program</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1. Newsline (CJOH)	CDN	News	85,400
2. All in the Family (CJOH)	U.S.	Comedy	83,600
3. Six Million \$ Man (CJOH)	U.S.	Adventure	79,600
4. Newsline (CJOH)	CDN	News	79,500
5. Newsline (CJOH)	CDN	News	78,600
6. Joe Forrester (CJOH)	U.S.	Crime Drama	74,500
7. Rich Little Show (CJOH)	U.S.	Variety	72,100
8. Newsline (CJOH)	CDN	News	71,500
9. Bionic Woman (CJOH)	U.S.	Adventure	71,400
10. Newsline (CJOH)	CDN	News	70,100

* As estimated by BBM in terms of Full Coverage audiences (Spring 1976)

type programs. This in part explains why the men have 5 Canadian productions on their list and women only have 2 programs of this nature. Considering audience size, men and women, if one overlooks the "All in the Family" entry, appear for the most part to be quite similar.

AGE

In terms of age our data was broken down into 3 groups. Adults, 18 years old and older, teenagers, 12-17 year olds; and children, 2-11 year-olds. One must note that these lists of 10 most popular programs for all age groups include only those programs which are broadcast between 6 p.m. and 11 p.m.

Overall one can identify 4 programs (2 Adventure, 1 Comedy and 1 Variety) that are generally preferred by all three age groups. Then, as we compare lists one discovers that teenagers and children have in common 6 preferred programs. These are the 4 previously mentioned and a Comedy and Variety program. Adults and Teenagers also share 6 choices including the "All in the Family" series and the "Miss Teen Canada" pageant. All in all, one could state that the adult's list is characterized by a number of News programs while Adolescents and Children mostly prefer Comedies. In terms of what network is most watched, CTV is overwhelming favorite on all three lists. Except for the News programs, the Miss Teen Canada pageant and 1 Comedy (Symphonien) all programs on all three lists are American productions. It is interesting to note that in the latter case (Comedy) it is the only entry appearing on any of the lists which is broadcast on a French language network. For more details, see Table 46 .

TABLE 46

*The ten (10) most popular television programs watched by adults (18 years old and older) in the Ottawa area **

FULL COVERAGE AREA

Estimated population: 1,087,570

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	<i>All in the Family (CBOT)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>185,400</i>
2.	<i>Six Million \$ Man (CJOH)</i>	<i>U.S.</i>	<i>Adventure</i>	<i>162,500</i>
3.	<i>Bionic Woman (CJOH)</i>	<i>U.S.</i>	<i>Adventure</i>	<i>155,300</i>
4.	<i>Newsline (CJOH)</i>	<i>CDN</i>	<i>News</i>	<i>153,900</i>
5.	<i>Newsline (CJOH)</i>	<i>CDN</i>	<i>News</i>	<i>142,500</i>
6.	<i>Newsline (CJOH)</i>	<i>CDN</i>	<i>News</i>	<i>142,300</i>
7.	<i>Rich Little Show (CJOH)</i>	<i>U.S.</i>	<i>Variety</i>	<i>135,600</i>
8.	<i>Good Times (CJOH)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>135,000</i>
9.	<i>Newsline (CJOH)</i>	<i>CDN</i>	<i>News</i>	<i>133,900</i>
10.	<i>Miss Teen Canada (CJOH)</i>	<i>CDN</i>	<i>Other</i>	<i>132,900</i>

* As estimated by BBM in terms of Full Coverage audiences (Spring 1976)

TABLE 46 (cont'd)

The ten (20) most popular television programs watched by
teenagers (12-17 years old) in the Ottawa area *

FULL COVERAGE AREA
Estimated population: 1,087,570

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Miss Teen Canada (CJOH)	CDN	Other	49,325
2.	Bionic Woman (CJOH)	U.S.	Adventure	45,400
3.	Rich Little Show (CJOH)	U.S.	Variety	41,800
4.	Six Million \$ Man (CJOH)	U.S.	Adventure	40,900
5.	Happy Days (CBOT)	U.S. Comedy	Comedy	33,500
6.	Good Times (CJOH)	U.S.	Comedy	29,300
7.	Jeffersons (CJOH)	U.S.	Comedy	26,900
8.	Rookies (CJOH)	U.S.	Crime Drama	25,650
9.	All in the Family (CBOT)	U.S.	Comedy	24,800
10.	Bobby Vinton (CJOH)	U.S.	Variety	21,700
	Grady (CJOH)	U.S.	Comedy	21,700

The ten (10) most popular television programs watched by
children (2-11 years old) in the Ottawa area *

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Bionic Woman (CJOH)	U.S.	Adventure	65,200
2.	Six Million \$ Man (CJOH)	U.S.	Adventure	55,500
3.	Good Times (CJOH)	U.S.	Comedy	47,200
4.	Rich Little Show (CJOH)	U.S.	Variety	29,600
5.	Jeffersons (CJOH)	U.S.	Comedy	28,900
6.	Good Heavens (CJOH)	U.S.	Comedy	27,900
7.	Bobby Vinton (CJOH)	U.S.	Variety	26,700
8.	Sanford and Son (CJOH)	U.S.	Comedy	23,200
9.	Friday Mystery (CJOH)	U.S.	Movie	22,000
10.	Symphorien (CFVO)	CDN	Comedy	20,800

* (As estimated by BBM in terms of Full Coverage audiences. (Spring 1976))

RESULTSA) AVAILABLE TELEVISION PROGRAMMING IN THE SUDBURY-TIMMINS-
NORTH BAY AREADEMOGRAPHIC CHARACTERISTICS

1

Given that the local characteristics of each of these areas somewhat differed one from the other, we will first present census information separately for each area.

A) SUDBURY: In the 1971 census, the population for the metropolitan Sudbury area was 155,425 of which 80,435 were men and 74,990 women. The average number of persons per family was 3.9 and the average number of children per family was 1.9. Average family income was \$ 11,739. In terms of mother tongue one finds 84,475 people specifying English, 49,570 referring to French and 21,375 mentioning other languages. In terms of language most often spoken at home, 120,675 specify English, 41,055 French, 4,495 Italian, 1,315 Ukrainian, 815 Polish, 590 German and 40 Netherlands.

The totals for ethnic groups in the Sudbury metropolitan area are: French, 58,080, British, 56,985, Italian, 10,335, Ukrainian, 5,625, German, 5,005, Polish, 2,900, Scandinavian, 1,285, Asian, 1,210, Hungarian 385, Russian, 130.

B) TIMMINS:² In the 1971 census, the population for the Timmins area was 28,542 of which 14,550 were men and 13,990 women. In terms of mother tongue one finds 13,070 specifying French, 13,265 referring to English and 3,200 mentioning other languages.

¹ Statistics Canada. 1971 census. Catalogue 95-719.

² Complete census information such as Revenue, was not available at the time for the Timmins and North Bay areas.

In terms of language most often spoken at home, 15,495 specify English, 11,310 French and 1,690 mentioning other languages. The totals for ethnic groups in the Timmins area are: French, 14,145, British, 8,470 and 5,860 other ethnic groups.

C) NORTH BAY:¹ In the 1971 census, the population for the North Bay area was 49,187 of which 24,440 were men and 24,750 were women. In terms of mother tongue one finds 37,875 people specifying English, 8,535 referring to French and 2,780 mentioning other languages. In terms of language most often spoken at home 42,370 specify English, 5,400 French and 1,405 referring to other languages. The totals for ethnic groups in the North Bay area are: British 28,185, French 12,580 and 8,415 other ethnic groups.

As one may observe these three areas do somewhat vary in terms of population size and of the cultural groups which compose it. In Timmins for example there is a high number of people who speak at home either English or French. For these reasons we had first thought that popularity of programs, as reported by BBM, might vary from one community to the other. Data for each area was thus analyzed separately. We did find, however, that in terms of most favorite programs only minor variations could be found. For this reason our presentation of results will deal with all three areas, Sudbury, Timmins and North Bay, as one major market rather than three separate ones.

TELEVISION BROADCASTING CHARACTERISTICS

In this area, 3 major networks share the main audience market. First of all, there is the English language state-subsidized CBC (MCTVS-9)

² Complete census information such as Revenue, was not available at the time for the Timmins and North Bay areas.

and its French Radio-Canada counterpart (CBFST-TV - 9), than there is the privately owned English language CTV (CKSO - 5) network.

As reported by BBM the estimated percentage of households with cable service is 24% for the North Bay city area. No figures are reported for the Timmins or Sudbury area. The percentage of homes with colour television sets is estimated to be 68% for all three areas. Television programming in the Sudbury-Timmins-North Bay area, as we shall discuss, is characterized by a number of special factors. Just to name a few one can mention the importance of Movies in early evening programming. Another important factor is that early evening News programs are broadcast at 5:30 p.m. on some networks. Thus in our analysis which covers the 6 p.m. to 11 p.m. time period, News programs will be noticeably absent for these same networks. The reader should therefore take this into consideration when interpreting the results. Finally, the absence of American networks from this market should also reflect some special differences in programming, comparatively to other markets previously studied.

GENERAL CATEGORIES: (Fall 1975)

The major characteristics of network programming in Sudbury-Timmins-North Bay are reflected in summary Table 47 . If one considers for each network the main categories (unit/minute) of program for Fall 1975, the following may be observed:

(see table next page)

TABLE 47

Percentage of unit/minutes by main categories

<u>RADIO-CANADA</u>		<u>CTV</u>		<u>CBC</u>	
News programs	29%	Movies (most of these classified as Crime Drama)	31%	Movies (most of these classified as Drama)	30%
Movies (most of these classified as Drama)	20%	Crime Drama	17%	Comedy	20%
Documentary	10%	Comedy	12%	Variety	11%
		Adventure	10%		

The average viewer in this area is offered a total of 7 distinct categories of programs if one computes the lists of the main categories of programs. On all networks, Movies are a major part of the programming with the highest percentages found with CTV (31%) and CBC (30%). On one network (CTV) the type of Movies most frequently presented were of the Crime Drama genre whereas CBC mostly offered those of a Drama type. Except for the French language Radio-Canada network (29%), News programs contrary to what we found in other markets, do not appear as a major category of programming. This is partly explainable by the scheduling of early evening News programs by some network affiliates at 5:30 p.m. in some areas. News programs nonetheless remain excluded from "prime time" programming for English language viewers.

For CTV, Crime Drama (17%) Comedy (12%) and Adventure (10%) then follow in importance. On CBC, Comedy (20%), Variety (11%) programs and Music (9%) to some extent are those categories of programs which are most offered to viewers in this area. Radio-Canada for their part prefer to present mostly Documentary (10%) and Public Affairs (9%) type programs. For complete details on the importance of each category for each network, the reader may consult Table XIX in the Appendix.

LANGUAGE (Fall 1975)

Those differences, at first, most evident appear to be related to the language factor. To illustrate this more clearly we collapsed our data in these terms. The main categories of programs in terms of language of broadcast offered to viewers for Fall of 1975 in the Sudbury-Timmins-North Bay area are present in Table 48 .

TABLE 48Percentage of unit/minutes by main categories by language

<u>English language Networks</u>		<u>French language Networks</u>	
Movies (most of these classified as Drama and Crime Drama)	30.5%	News programs	29%
Comedy	16%	Movies (most of these classified as Drama)	20%
		Documentary	10%

Except for the importance of Movies on both English language networks (30.5%) and French language networks (20%) there appear to be some distinctive language related differences in the TV fare which is presented to viewers in this market. On the one hand, one finds the French language network present mostly News programs (29%), Documentaries (10%) and Public Affairs (9%) type program and on the other, English language networks offer Comedies (16%), Music (8.5%), Variety (8.5%) and Crime Drama (8.5%) programs. (See Table XX) in Appendix.

Except for Movies one must thus conclude that French and English language networks schedule a genre of programming which is almost completely mutually exclusive.

PUBLIC AND PRIVATE NETWORKS (Fall 1975)

Data was also collapsed in terms of ownership of networks public

Canadian and private Canadian. Table 49-1 presents this data.

TABLE 49- 1

Percentage of unit/minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>	
Movies (most of these classified as Drama)	25%	Movies (most of these classified as Crime Drama)	31%
News programs	14.5%	Crime Drama	17%
Comedy	13%	Comedy	12%
		Adventure	10%

If one examines the main categories of programs shown on public and private Canadian network during the Fall of 1975 season one finds both type of networks presenting more or less similar percentages of Movie and Comedy type programming. The type of Movie presented, however, does vary depending on if it is on a public or private network. In the former case, these are mostly of the Drama type whereas on private network they are more of the Crime Drama genre. Other major differences pertain to the importance of Crime Drama on the private network (17%) and News programs (14.5%) on the public. In the latter case, however, we know that the importance of News is almost entirely due to the French language network programming. In sum then violence type programming appears to be the main characteristic of the private network whereas information programs are presented more regularly on public networks. For more details, see Table XXI in Appendix.

CULTURE (Fall 1975)

Our data on television programming offered in the Fall of 1975 in the Sudbury-Timmins-North Bay area was also analysed in terms of Canadian content. The reader will find in Table 49-2 the percentage of

productions (based on unit/minutes) which were produced in Canada, the United States and other countries (i.e. predominantly European countries).

TABLE 49-2

Percentage of Canadian productions by network

<i>Networks Country of Origin</i>	<u>RADIO-CANADA</u>		<u>CTV</u>		<u>CBC</u>	
<i>Canada</i>	69%	(57%)	31%	(30%)	31%	(31%)
<i>U.S.</i>	23%	(33)	69%	(70%)	65%	(65%)
<i>Other</i>	8%	(10%)	0%		4%	(4%)

The highest percentage of Canadian production is found on the French language state-owned network (69%). On the other hand, the other two networks (CTV and CBC) rely heavily on American productions for their prime time programming.

Excluding News programs (see second column in Table 49), as we have done for other markets, one observes that only statistics for Radio-Canada are affected given this network was the only one to present a substantial number of News program. In any event, programming still remains predominantly Canadian on this network.

Pursing our analysis further, we examined, in terms of these same variables what type of programming was offered in Sudbury-Timmins-North Bay area during Spring of 1976.

GENERAL CATEGORIES (Spring 1976)

The major characteristics of network programming for the Sudbury-Timmins-North Bay area are reflected in summary Table 50 . If one takes into consideration the main program categories (unit/minute) in the Spring 1976, the following is observed:

TABLE 50

Percentage of unit/minutes by main categories

<u>RADIO-CANADA</u>		<u>CTV</u>		<u>CBC</u>	
News programs	30%	Movie (most of these classified as Crime Drama)	29%	Movie (most of these classified as Drama)	29%
Movies (most of these classified as Crime Drama)	13%	Crime Drama	19%	Comedy	16%
		Comedy	19%		
		Adventure	11%		

Certain differences do appear between the Fall and Spring schedules. If Movies remain relatively as important for all three networks, one does note, however, that for Radio-Canada Movies have somewhat decreased from Fall (20%) to Spring (13%) and type of Movie presented has also changed and is now more of the Crime Drama genre. One must however interpret this in perspective and realize that out of the 13% of air time allocated to Movies during the Fall, only 6% was of the Crime Drama type. Variety programs on CBC (Fall 11%, Spring 8%) and Documentaries (Fall 10%, Spring 5%) on Radio-Canada are two programs who, in the Spring, no longer appear as main categories. Public Affairs on Radio-Canada, however, remain constant over time (Fall 9%, Spring 9%). Finally, Crime Drama (19%) and Adventure (11%) remain as in the Fall exclusively characteristic to the CTV network.

Overall one notes that there is less diversity in types of programs offered to viewers in the Spring (N= 5) than there was in the Fall (N = 7). For more details, see Table XXII in Appendix.

LANGUAGE (Spring 1976)

Collapsing our data for television programming presented during the Spring of 1976 in terms of the language variable, one observes the

following:

TABLE 51

Percentage of unit/minutes by main categories by language of broadcast

<u>English language Networks</u>		<u>French language Networks</u>	
Movies (most of these classified as Drama)	29%	News	30%
Comedy	17.5%	Movies (most of these classified as Crime Drama)	13%
Crime Drama	12%		

In the Spring data, quite different patterns of programming are reflected, whether one watches an English or French language network. Viewers choosing programs offered by the English language networks predominantly watch Movies (29%), Comedies (17.5%) and Crime Drama programs (12%). On the other hand, viewers of the French language networks are offered News programs (30%), Movies (13%) and Public Affairs (9%) programs. Compared to the Fall data, one finds an increase in Crime Drama type programs (Fall 8.5%, Spring 12%) for the English language networks and a decrease for Movies (Spring 13%, Fall 20%) and Documentaries (Spring 5%, Fall 10%) on French language networks. For more details see Table XXIII in Appendix.

PUBLIC AND PRIVATE NETWORKS (Spring 1976)

Data collapsed in terms of public Canadian and private Canadian networks revealed the following results:

TABLE 52

Percentage of unit/minutes by main categories by ownership

<u>Public Canadian</u>		<u>Private Canadian</u>	
Movies (most of these classified as Drama)	21%	Movies (most of these classified as Crime Drama)	29%
News program	15%	Crime Drama	19%
Comedy	11%	Comedy	19%
		Adventure	11%

One finds in the Spring (1976) an almost identical concentration of program categories as that already discussed for the Fall data. One exception to this is the increase in importance of Comedies for private Canadian networks (Spring 19%, Fall 12%). For more details, see Table XXIV in Appendix.

If one considers both sets of data presented in terms of the language and economic factors, it thus appears that differences between the genre's of television programming are much more related in this market to the language factor than to the economic one.

CULTURE (Spring 1976)

The importance of Canadian productions in Canadian network programming was then also analyzed for the Spring period.

TABLE 53

Percentage of Canadian production by network

Networks Country of Origin	<u>RADIO-CANADA</u>		<u>CTV</u>		<u>CBC</u>	
	(excluding News prog.)		(Excl. News prog.)		(excl. News prog.)	
Canada	78%	(68%)	23%	(23%)	32%	(32%)
U.S.	13%	(19%)	77%	(77%)	64%	(64%)
Other	9%	(13%)	0%	0%	4%	(4%)

In the Spring, one finds on the one hand, an important increase in Canadian productions on the French language state-subsidized network (Spring 78%, Fall 69%). On the other hand, CTV decreased in the Spring their overall percentage of Canadian content (Spring 23%, Fall 31%) while CBC remained more or less the same (Spring 32%, Fall 31%).

The only true diversity in non U.S. foreign productions broadcast on Canadian networks may be found on Radio-Canada where 9% of the programs were European productions.

Excluding News programs, one finds similar general patterns to those just described. Only Radio-Canada, which still continues to predominantly offer Canadian content, shows a decrease when News are excluded. Other networks not presenting this type of programming, no change is recorded in their case.

Now that we have discussed what television fare was offered in the Sudbury-Timmins-North Bay area, we shall examine what, in fact, viewers choose to watch.

PART B - AUDIENCE RATINGS INFORMATION

The results in this section are presented in terms of which programming was most watched in the Sudbury-Timmins-North Bay area, as determined by BBM audience rating reports. For details on how this information was collected and the methodological definitions which were applied, one should consult the introductory comments of this Chapter and remarks which were made in the beginning paragraphs of the Montreal market description.

In the Sudbury-Timmins-North Bay area one must add, however, that no audience rating report was made during the Fall 1975 season. This was due for the most part to the mail strike which occurred at the time. A comparison between the Winter and Spring reports was then made. Overall only minor variations were discovered, these pertaining mostly in the rank-order of the programs. The reader will thus find our presentation of results to cover the following points:

Spring season '76	30 most popular programs for total population
(Central and Full Coverage)	30 most popular programs by categories for total population
Full Coverage only	10 most popular programs for adults 18 years and older
	10 most popular programs for women
	10 most popular programs for men
	10 most popular programs for adolescents
	10 most popular programs for children

CENTRAL AREA (Spring 1976)

In the Central Area the 30 most popular television programs watched in the Spring of 1976 by total population (2 years old and older) are presented in Table 54 .

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Sudbury area **

CENTRAL AREA

Estimated population 242,690

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (MCTVS)	U.S.	Comedy	97,076
2.	Wintario (MCTVS)	CDN	Other	80,087
3.	Six Million \$ Man (CKSO)	U.S.	Adventure	80,087
4.	Dean Martin (CKSO)	U.S.	Variety	80,087
5.	All in Family (MCTVS)	U.S.	Comedy	77,660
6.	Bionic Woman (CKSO)	U.S.	Adventure	72,807
7.	Miss Teen Canada (CKSO)	CDN	Other	65,526
8.	Mash (MCTVS)	U.S.	Comedy	63,099
9.	Good Times (CKSO)	U.S.	Comedy	63,099
10.	Movie (Tu.) (CKSO)	U.S.	Movie	60,672
11.	Rhoda (MCTVS)	U.S.	Comedy	60,672
12.	Movie (Wed.) (CKSO)	U.S.	Movie	60,671
13.	Chico and the Man (MCTVS)	U.S.	Comedy	58,245
14.	Caroll Burnett (MCTVS)	U.S.	Variety	58,245
15.	Salty (CKSO)	U.S.	Adventure	58,245
16.	That's Entertainment (MCTVS)	U.S.	Movie	58,245
17.	Sharks (CKSO)	U.S.	Documentary	55,818
18.	Littlest Hobo (CKSO)	CDN	Adventure	55,818
19.	Front Page Challenge (MCTVS)	CDN	Game	53,391
20.	Rockford Files (CKSO)	U.S.	Crime Drama	53,391
21.	Maude (MCTVS)	U.S.	Comedy	53,391
22.	Mary Tyler Moore (MCTVS)	U.S.	Comedy	53,391
23.	Wayne & Shuster (MCTVS)	CDN	Variety	50,964
24.	Tommy Hunter (MCTVS)	CDN	Music	48,538
25.	Bob Newhart (CKSO)	U.S.	Comedy	48,538
26.	Mary Hartman (CKSO)	U.S.	Comedy	48,538
27.	Tom Jones (MCTVS)	U.S.	Variety	48,538
28.	Sanford & Son (CKSO)	U.S.	Comedy	48,538
29.	Movie (Th.) (CKSO)	U.S.	Movie	46,111
30.	Movie (Mon.) (CKSO)	U.S.	Movie	46,111

* (As estimated by BBM in terms of Central Area audiences. (Spring 1976))

The first observation one can make about this data is that both MCTVS (N = 14) and CKSO (N = 16) share more or less equally the total number of entries on this list. Specifically one finds viewers preferring to watch the CTV network for its Movies (N = 4), Comedies (N = 4), Adventure programs (N = 4) and also Variety (N = 1), Documentary (N = 1) Crime Drama (N = 1) and "Other" type (N = 1) of programs. For their part CBC viewers choose this network for its Comedies (N = 7), Variety programs (N = 3) and also Movie (N = 1), Game (N = 1), Music (N = 1) and "Other" (N = 1) types of programs. For the most part (24 out of 30), these programs are all American productions. Finally, one notes the absence on this list of programs originating from the French language Radio-Canada network.

To better evaluate the overall importance of categories of programs we collapsed the information in these terms. Table 55 presents this information in terms of unit programs and unit minutes. As one could guess Movies (35%) and Comedies (21%) predominate as the most popular category of programs viewers in this area choose to watch. Variety (14%), Adventure (10%) and "Other" (8%) programs were the following most popular form of entertainment. Crime Drama (3%), Music (3%), Documentary (3%) and Game Shows (3%). Except for Crime Drama type programs who are only moderately represented on this list, it appears that the categories of program most offered to viewers (i.e. Movies and Comedies) are also those most preferred. This has not always been the case in other market studies we have discussed.

FULL COVERAGE (Spring 1976)

If one considers audience ratings in terms of Full Coverage Area one finds the 30 most popular programs in the Spring are for the most part similar to those expressed for the Central Area. Only slight variations

TABLE 55

*The thirty (30) most popular television programs/ per category
watched by total population (2 years old and older) in the
Sudbury area **

CENTRAL AREA

Estimated population: 242,690

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units per Program</u>
Comedy	37%	Movie	35%
Movie	17%	Comedy	21%
Adventure	13.5%	Variety	14%
Variety	13.5%	Adventure	10%
Other	7%	Other	8%
Documentary	3%	Documentary	3%
Game	3%	Game	3%
Crime Drama	3%	Crime Drama	3%
Music	3%	Music	3%

** (As estimated by BBM in terms of Central Area audiences. (Spring 1976)*

appear in terms of the rank order of the entries. Towards the lower end of the list one may observe however 4 new additions (1 Variety on MCTVS; 1 Crime Drama on MCTVS; 1 Music program on MCTVS; and 1 Movie also on MCTVS).

Although these are not major additions to the list, the fact that all were presented on MCTVS increases in the Full Coverage Area the overall number of entries which were chosen from this network (i.e. 17 out of 30). (See Table 56)

Representation of categories of programs for the Full Coverage Area is just as diversified as the one found for the Central Area. As one can observe, the same 9 distinct categories appear. The variances one can observe are in terms of Movies (Central Area 35%, Full Coverage Area 38%) and Crime Drama (Full Coverage Area 6%; Central Area 3%) which increased and Comedies (Full Coverage Area 14, Central Area 21%) which decreased in popularity. For more details, see Table 57 .

SEX

To complete our analysis of the Sudbury-Timmins-North Bay market, we analyzed our data in terms of the programming preferred by sex and by age groups.

In terms of sex we computed from BBM reports the 10 most popular television programs for men and women in the Spring of 76 for Full Coverage Area. As one finds in Table 58 ,this revealed that to some extent, men and women show similar preferences in their choice of programs. 6 out of the 10 most popular programs are the same for both groups although they might vary somewhat in rank order. Both groups predominantly choose Comedies on their lists. In terms of Canadian content both groups choose 7 U.S. productions and 3 Canadian productions. Considering audience

*The thirty (30) most popular television programs watched by total population (2 years old and older) in the Sudbury area **

FULL COVERAGE AREA

Estimated population 615,970

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (CKNC)	U.S.	Comedy	172,500
2.	Wintario (CKNC)	CDN	Other	164,500
3.	Six Million \$ Man (CKSO)	U.S.	Adventure	163,700
4.	All in the Family (CKNC)	U.S.	Comedy	157,400
5.	Bionic Woman (CKSO)	U.S.	Adventure	145,800
6.	Dean Martin (3) (CKSO)	U.S.	Variety	143,800
7.	Chico & the Man (CKNC)	U.S.	Comedy	126,100
8.	Good Times (CKSO)	U.S.	Comedy	120,000
9.	Mash (CKNC)	U.S.	Comedy	119,900
10.	Miss Teen Canada (CKSO)	CDN	Other	122,700
11.	Movie (CKSO)	U.S.	Movie	121,000
12.	Tom Jones (CKNC)	U.S.	Variety	119,400
13.	Sharks (CKSO)	U.S.	Documentary	116,900
14.	Tommy Hunter (2-30) (CKNC)	CDN	Music	114,300
15.	Carol Burnett (CKNC)	U.S.	Variety	113,100
16.	Salty (2) (CKSO)	U.S.	Adventure	112,000
17.	Movie (CKSO)	U.S.	Movie	111,400
18.	Rhoda (CKNC)	U.S.	Comedy	111,100
19.	Rockford Files (CKSO)	U.S.	Crime Drama	110,400
20.	Littlest Hobo (CKSO)	CDN	Adventure	109,000
21.	Front Page Challenge (CKNC)	CDN	Game	107,300
22.	Mary Tyler Moore (CKNC)	U.S.	Comedy	104,400
23.	Hee Haw (CKNC)	U.S.	Variety	102,600
24.	Wayne & Schuster (CKNC)	CDN	Variety	99,500
25.	Movie (CKSO)	U.S.	Movie	97,700
26.	Movie (CKNC)	U.S.	Movie	95,100
27.	Lawrence Welk Show (CKNC)	U.S.	Music	94,000
28.	Movie 1-2-3 (CKSO)	U.S.	Movie	93,600
29.	Starsky & Hutch (3) (CKNC)	U.S.	Crime Drama	92,100
30.	Maude (CKNC)	U.S.	Comedy	90,900

* (As estimated by BBM in terms of Full Coverage Area audiences, Spring 1976)

TABLE 57

*The thirty (30) most popular television programs/per category
watched by total population (2 years old and older) in the
Sudbury area **

FULL COVERAGE AREA

Estimated population: 615,970

<u>Program Category</u>	<u>Units per Program</u>	<u>Program Category</u>	<u>Units Minute</u>
Comedy	27%	Movie	38%
Movie	20%	Variety	16%
Variety	17%	Comedy	14%
Adventure	13%	Adventure	10%
Crime Drama	7%	Other	7%
Other	7%	Crime Drama	6%
Documentary	3%	Documentary	3%
Music	3%	Music	3%
Game	3%	Game	3%

** (As estimated by BBM in terms of Full Coverage audiences (Spring 1976))*

*The ten (10) most popular television programs watched by adults
(women 18 years old and older) in the Sudbury area.**

FULL COVERAGE AREA

Estimated population: 615,970

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Wintario (MCTVS)	CDN	Other	69,000
2.	All in the Family (MCTVS)	U.S.	Comedy	58,900
3.	Miss Teen Canada (CKSO)	CDN	Other	58,600
4.	Happy Days (MCTVS)	U.S.	Comedy	55,400
5.	Tom Jones (MCTVS)	U.S.	Variety	48,000
6.	MOVIE (CKSO) (Wed.)	U.S.	Movie	48,000
7.	Chico and the Man (MCTVS)	U.S.	Comedy	46,000
8.	Rhoda (MCTVS)	U.S.	Comedy	46,000
9.	Tommy Hunter (MCTVS)	CDN	Music	45,100
10.	Bionic Women (CKSO)	U.S.	Adventure	44,700

*The ten (10) most popular television programs watched by adults
(men 18 years and older) in the Sudbury area **

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Wintario (MCTVS)	CDN	Other	72,200
2.	All in the Family (MCTVS)	U.S.	Comedy	60,500
3.	Dean Martin (CKSO)	U.S.	Variety	58,000
4.	Chico & the Man (MCTVS)	U.S.	Comedy	52,600
5.	Movie (CKSO) (Wed.)	U.S.	Movie	52,600
6.	Tommy Hunter (MCTVS)	CDN	Music	48,700
7.	Front Page Challenge (MCTVS)	CDN	Game	46,100
8.	Mash (MCTVS)	U.S.	Comedy	43,400
9.	HAPPY DAYS (MCTVS)	U.S.	Comedy	43,100
10.	Good Times (CKSO)	U.S.	Comedy	41,600

**(As estimated by BBM in terms of Full Coverage Area audiences (Spring 1976))*

size, both men and women appear for the most part to be quite similar.

AGE

In terms of age, our data was broken down into 3 groups. Adults, 18 years old and older, teenagers, 12-17 year olds; and children, 2-11 year olds. One must note that these lists of 10 most popular programs for all age groups include only those weekday programs which are broadcast between 6 p.m. and 11 p.m.

Overall one can identify only 2 programs that are generally preferred by all three groups. These are a Comedy program ("Happy Days") and an Adventure program ("Bionic Woman"). The basic difference between adults on the one part and teenagers and children on the other, is the preference the latter group expresses for Adventure type programs. All three groups on the other hand show a clear bias for Comedies although these might not be the same ones for each age group. One does find though greater similarities between the teenager's lists and that of childrens'. Both groups have in common 6 preferred television programs. Finally, one notes that because of the preference adults express for programs such as "Miss Teen Canada", "Wintario", Game and Music programs they are the only one of the three groups to choose a more substantial number (4 out of 10 programs) of Canadian productions as their favorites. For more details, see Table 59 .

TABLE 59

*The ten (10) most popular television programs watched by adults
(18 years old and older) in the Sudbury area.**

FULL COVERAGE AREA

Estimated population: 615,970

	<i>Name of Program (Network)</i>	<i>Country of Origin</i>	<i>Category</i>	<i>Audience Rating</i>
1.	<i>Wintario (MCTVS)</i>	<i>CDN</i>	<i>Other</i>	<i>141,200</i>
2.	<i>All in the Family (MCTVS)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>119,400</i>
3.	<i>Dean Martin (CKSO)</i>	<i>U.S.</i>	<i>Variety</i>	<i>101,700</i>
4.	<i>Movie (CKSO) (Wed.)</i>	<i>U.S.</i>	<i>Movie</i>	<i>100,600</i>
5.	<i>Chico and the Man (MCTVS)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>99,700</i>
6.	<i>Happy Days (MCTVS)</i>	<i>U.S.</i>	<i>Comedy</i>	<i>98,500</i>
7.	<i>Tommy Hunter (MCTVS)</i>	<i>CDN</i>	<i>Music</i>	<i>93,800</i>
8.	<i>Front Page Challenge (MCTVS)</i>	<i>CDN</i>	<i>Game</i>	<i>89,400</i>
9.	<i>Miss Teen Canada (CKSO)</i>	<i>CDN</i>	<i>Other</i>	<i>89,400</i>
10.	<i>Bionic Women (CKSO)</i>	<i>U.S.</i>	<i>Adventure</i>	<i>81,300</i>

* (A: estimated by BBM in terms of Full Coverage Area audiences (Spring 1976)

TABLE 59 (cont'd)

The ten (10) most popular television programs watched by children
(2 - 11 years old) in the Sudbury area *

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Six Million \$ Man (CKSO)	U.S.	Adventure	54,400
2.	Littlest Hobo (CKSO)	CDN	Adventure	37,500
3.	Salty (CKSO)	U.S.	Adventure	36,00
4.	Bionic women (CKSO)	U.S.	Adventure	35,300
5.	Happy Days (MCTVS)	U.S.	Comedy	35,100
6.	Tom Jones (MCTVS)	U.S.	Variety	25,500
7.	Movie (Th.) (CKSO)	U.S.	Movie	23,600
8.	Sanford & Son (CKSO)	U.S.	Comedy	21,800
9.	Good Times (CKSO)	U.S.	Comedy	21,600
10.	Mash (MCTVS)	U.S.	Comedy	21,100

The ten (10) most popular television programs watched by teenagers
(12-17 years old) in the Sudbury area.

	<u>Name of Program (Network)</u>	<u>Country of Origin</u>	<u>Category</u>	<u>Audience Rating</u>
1.	Happy Days (MCTVS)	U.S.	Comedy	38,900
2.	Six Million (CKSO)	U.S.	Adventure	31,925
3.	Bionic Women (CKSO)	U.S.	Adventure	29,200
4.	Salty (CKSO)	U.S.	Adventure	25,800
5.	Good Times (CKSO)	U.S.	Comedy	24,900
6.	All in the Family (MCTVS)	U.S.	Comedy	24,200
7.	Carrol Burnett (MCTVS)	U.S.	Variety	19,500
8.	Movie (CKSO) (Th.)	U.S.	Movie	19,400
9.	Mash (MCTVS)	U.S.	Comedy	19,100
10.	Chico and the Man (MCTVS)	U.S.	Comedy	18,900
	Rich Little (CKSO)	U.S.	Variety	18,900

*(As estimated by BBM in terms of Full Coverage area audiences (Spring 1976)

SUMMARY OF RESULTS

The summary of our findings in Section I is in two parts:

- 1) an overview of the results in terms of network programming in the market areas we investigated (i.e. Montreal, Ottawa, Toronto and Sudbury-Timmins-North Bay.*
- 2) a summary of our findings in terms of what programming viewers preferred in each of the four markets.*

PART I: - NETWORK PROGRAMMING

The specifics of our data for each market having been presented above we now compare the 4 markets in order to isolate the general patterns which appear to follow from the analysis. As we did for each market we first discuss data pertaining to general program categories, followed by the language factor, the economic factor and finally the cultural factor.

It appears that irrespective of whether it was the Fall or Spring time period, News programs, Crime Drama, Movies and Comedy were the main program categories in our four markets.

News programs: (Fall 1975)

We find that in the Montreal, Ottawa and Toronto areas the average percentage of "prime time" air time devoted to this categorie is 22% (unit/minute). The only exception is found in the Sudbury-Timmins-North Bay area where News Programs represent only 10% of total air time and this is basically on the Radio-Canada network. (see Tables I - VII - XIII -XIX in the Appendix).

Movies: (Fall 1975)

Overall movies are (15%) the second most important program categories in all four areas. There are, however, as in the previous case variances in terms of markets. For example, the highest level for movies is in the Sudbury-Timmins -North Bay area (27%) and the lowest in the Montreal area (12%) (see Tables I - VII- XIII- XIX in the Appendix.)

Crime Drama: (Fall 1975)

Crime Drama programs, which rank closely behind the first two in terms of overall importance, are frequent in at least 3 of the four markets (i.e. Montreal, Ottawa and Toronto). On the average, the four areas devote 13.4% of their total programming time to this genre. The highest level is found in Toronto (16%) and the lowest in the Sudbury-Timmins-North Bay area (5.6%) (see Tables I - VII - XIII -XIX in the Appendix.)

Comedy: (Fall 1975)

Comedy programs which are the fourth most important category represent overall 11% of "prime time" in the four markets. The greatest amount of Comedy is in the Sudbury-Timmins-North Bay area (13%) and the lowest in the Montreal area (9.5%). (see Tables I- VII - XIII - XIX in the Appendix.)

Since at first glance, programming in at least 3 of the 4 markets is fairly homogeneous, it is necessary to look at the data in terms of language of broadcast and economic and cultural factors as well, in order to get at the individual features of each area.

To simplify the presentation, data pertaining to only main program categories (i.e. those program categories represent in unit/mi-

minutes at least 10% of the total programming) is treated.

Language: (Fall 1975)

In terms of language of broadcast the following categories predominate in our 4 markets:

TABLE 60

Percentage of unit/minutes by language of broadcast

<u>MARKETS:</u>	<u>MONTREAL</u>	<u>TORONTO</u>	<u>OTTAWA</u>	<u>SUDBURY-TIMMINS-NORTH BAY</u>
<u>Language of broadcast</u>				
	News 25%	News 29%	Movies 22%	News 29%
<u>French</u>	Movies 21%	Movies 22%	News 19.5%	Movies 30%
	Talk S. 10.5%	Docum. 12%	Pub.A. 15.5%	Docum. 10%
		Pub.Aff. 11.5%	Talk S. 10%	
	News 20%	Cr.Dr. 20%	News 23%	Movies 30.5%
<u>English</u>	Cr.Dr. 16%	News 17%	Cr.Dr. 17%	Comedy 16%
	Comedy 14.5%	Comedy 12%	Comedy 16%	
	Music 10.5%	Movies 11%	Movies 10%	
	News 25%	News 24%	News 20%	
<u>American</u>	Cr.Dr. 22%	Cr.Dr. 15%	Comedy 15%	
	Movies 11.5%	Sports 14%	Movies 14%	
		Movies 12%	Cr.Dr. 10%	
			Drama 10%	
			Variety 10%	

This table reveals major differences between French and English language networks. We find, for example, a heavy emphasis on information-type programs (News, Public Affairs, Documentaries) and Movies on the French language networks in all 4 markets. On the other

hand, English language networks, although offering a certain amount of News program and Movies but to a lesser extent, mainly rely on a substantial amount of Crime Drama and Comedy.

The American networks appear to have a great deal more in common with the English language networks than with the French language ones in that Crime Drama programs represent an important part of their television fare. Thus in all 4 markets, we can identify by language important programming differences.

Economic factors: (Fall 1975)

TABLE 61

Percentage of unit/minutes by ownership

<u>MARKETS AREA:</u>	<u>MONTREAL</u>	<u>TORONTO</u>	<u>OTTAWA</u>	<u>SUDBURY-TIMMINS</u> <u>NORTH BAY</u>
<u>Type of ownership</u>				
<u>PUBLIC CANADIAN:</u>	News 25%	News 24.5%	Pub.Af. 20%	Movies 25%
	Comedy 11.5%	Comedy 11.5%	News 19.5%	News 14.5%
	Movies 9.5%	Movies 11%	Comedy 11%	Comedy 13%
		Pub.Af. 10%	Movies 10%	
<u>PRIVATE CANADIAN:</u>	Cr.Dr. 20%	Cr.Dr. 26%	News 23%	Movies 31%
	News 20%	News 16%	Cr.Dr. 21%	Cr.Dr. 17%
	Movies 15%	Movies 14%	Movies 18%	Comedy 12%
	Talk S. 10.5%	Comedy 10%	Comedy 10%	Adventure 10%
<u>PRIVATE AMERICAN:</u>	News 25%	News 24%	News 20%	
	Cr.Dr. 22%	Cr.Dr. 15%	Comedy 16%	
	Movies 11.5%	Sports 14%	Movies 14%	
		Movies 12%	Cr.Dr. 10%	
			Drama 10%	
			Variety 10%	

As we see in Table 61 , public and private Canadian and private American networks appear in 3 of the 4 markets to be more or less consistent on the basis of program type, with only minor discrepancies. This is not surprising given that the same networks are involved in each case. Within each market, however, the type of programming differs substantially depending upon whether the network is public (Canadian) or private (Canadian). In effect, information type programs, (News and Public Affairs), Comedies and Movies are the main staple of public Canadian networks. Private Canadian networks, on the other hand, besides presenting a certain amount of News programs, Movies and Comedies, in most markets insert a substantial amount of Crime Drama in their "prime time" programming. This is a consistent trend in all 4 of our markets.

Private American networks offer programming similar to that offered by the private Canadian networks.

Culture: (Fall 1975)

Finally, in terms of culture, Table 62 offers the following information.

(see Table next page)

TABLE 62Percentage of Canadian productions by network

	<u>Networks</u>	<u>Type of Content</u>		
		<u>CDN</u>	<u>U.S.</u>	<u>OTHER</u>
<u>MONTREAL</u>				
	Radio-Canada (Public, French)	70%	23%	7%
	CBC (Public, English)	65%	24%	11%
	TVA (Private, French)	59%	31%	10%
	CTV (Private, English)	40%	59%	1%
<u>TORONTO:</u>				
	Radio-Canada (Public, French)	67.5%	25%	7.5%
	CBC (Public, English)	66%	28%	6%
	CTV (Private, English)	37%	60%	3%
	IND. (Private, English)	38%	62%	0%
	GLOBAL (Private, English)	39.5%	60.5%	0%
<u>OTTAWA</u>				
	Radio-Canada (Public, French)	75%	17.5%	7.5%
	CBC (Public, English)	67%	28%	5%
	CTV (Private, English)	40.5%	54%	5.5%
	TVA (Private, French)	61%	37%	2%
	GLOBAL (Private, English)	41%	57%	2%
<u>SUDBURY-TIMMINS-NORTH BAY</u>				
	Radio-Canada (Public, French)	69%	23%	8%
	CBC (Public, English)	31%	65%	4%
	CTV (Private, English)	31%	69%	0%

Bearing in mind that News programs (all of which are Canadian) are included in these statistics and that American networks, although quite important in the Toronto area are excluded, we find the overall percentage of Canadian productions to be 58.5% in the Montreal area, 57% in the Ottawa region, 50% in the Toronto area and 43.6% in the Sudbury-Timmins-North Bay area. The network with highest percentage of Canadian content in all 4 markets is the French language public network, Radio-Canada. The second most "Canadian" network is the English language CBC which presents predominantly Canadian productions in all but the Sudbury-Timmins-North Bay market.

Except for the French language TVA networks, all other private networks present predominantly American content to their viewers. CTV and GLOBAL are the principal examples of this practice. In all markets where they have television programming, the percentage of Canadian production never exceeds 41%.

In terms of productions imported from countries other than the U.S., there is only one market where this diversity is of any significance. The Montreal area has 7% of its productions from foreign sources (excluding U.S.).

Basically it appears that a viewer who lives in an area where there is at least one public and one private French language network (i.e. Montreal and Ottawa) has a greater choice of not only types of programs category, Canadian productions, but also a variety of non U.S. foreign productions.

In the Spring the same 4 categories of network programming (News programs, Crime Drama, Movies and Comedy) still predominate. There is, however, a change in the order of importance compared to the Fall data.

News programs: (Spring 1976)

We find an average of 22% [unit/minutes] of total "prime time" assigned to News in the Montreal, Ottawa and Toronto areas. As in the Fall data the one exception to this pattern is the Sudbury-Timmins-North Bay area, where only 1 (Radio-Canada) of the 3 networks broadcast any substantial amount of News programs during this time period. (see Tables IV- X - XVI - XXII in the Appendix).

Crime Drama: (Spring 1976)

Crime Drama which ranked third in the Fall moves up to second in terms of overall importance in Spring programming in the 4 markets. On the average, 15% of all programming is of this genre. The highest levels are found in the Montreal (16%) and Toronto (16%) areas and the lowest in Sudbury (10%). (see Tables IV - X - XVI - XXII in the Appendix)

Comedy: (Spring 1976)

Comedy programs which represent overall 12% of "prime time" in all 4 markets, are highest in the Sudbury-Timmins-North Bay area (14%) and lowest in the Toronto area (11%). See Tables IV - X - XVI - XXII in the Appendix)

Movies: (Spring 1976)

Movies follow close behind in fourth place with an overall average of 11% for all 4 markets. This is a 4% drop from the Fall period. Between markets, there is a major discrepancy, however, at least in terms of the Sudbury-Timmins-North Bay area, which presents Movies for 24% of the total air time. The other 3, Montreal, Ottawa and Toronto, present this type of programming at a 9% level. (see Tables IV - X - XVI XXII in the Appendix.)

At the outset, the type of programming offered in the Spring in at least 3 of the 4 markets appears as homogeneous as it did in the Fall. We must analyze the data further to see if this is a true reflection of the context or if there are variables which might intervene.

If in programming only Sudbury-Timmins-North Bay appears to differ from the other markets we realize that language, economic and culture-related factors may be the ones that differentiate the other markets. This should not come as a surprise to anyone who has already read the descriptions for each market. The differences between markets are summarized below in Table 63.

As in the Fall, in order to simplify the presentation, the data pertains only to main program categories.

Language: (Spring 1976)

In terms of language of broadcast the following categories predominate in the 4 markets.

TABLE 63

Percentage of unit/minutes by language

<u>MARKETS:</u>	<u>MONTREAL</u>		<u>TORONTO</u>		<u>OTTAWA</u>		<u>SUDBURY-TIMMINS NORTH BAY</u>	
<u>Language of broadcast</u>								
<u>FRENCH</u>	News	25%	News	30%	News	20%	News	30%
	Movies	17.5%	Movies	19%	Movies	18.5%	Movies	13%
	Talk Sh.	10%	Pub.Aff.	14%	Pub.Af.	15%		
					Talk S.	10%		
<u>ENGLISH</u>	Comedy	20%	Crime Dr.	20%	News	22%	Movies	29%
	News	20%	News	17%	Crime Dr.	19%	Comedy	17.5%
	Crime Dr.	18.5%	Comedy	13%	Comedy	15%	Cr.Dr.	12%
<u>AMERICAN</u>	News	25%	News	24%	News	20%		
	Crime Dr.	24.5%	Cr.Drama	15%	Cr.Dr.	19%		
	Comedy	11%	Sports	12%	Comedy	16%		
			Movies	11%	Movies	10%		
			Comedy	10%				

This table clearly reveals important differences related to language of broadcast. Depending upon whether viewers watch a French language or an English language network probabilities are quite high that they will be exposed to different types of television programming. A heavy emphasis on information-type programs (i.e. News and Public Affairs) and Movies characterizes the French-language networks in all 4 markets. On the other hand the English language networks, who also show a fair amount of News programs, although not as much as the French language ones, are mainly characterized by Crime Drama and Comedy programs. In the 4 areas, we studied the English language networks devote the most prime time to Crime Drama programs in the Toronto area, and to Comedy in the Montreal area.

American networks have profiles quite similar to the English networks (or vice versa) although they also present a fair number of Movies.

It is thus interesting to note how important the language of broadcast can be in terms of what a viewer is offered. This, however, depending on the linguistic composition of the market. For example, it is unrealistic to suppose that French language programming can be an alternative in a market such as Toronto where only a relatively small number understand the language. On the other hand in view of the Census data, we can say that viewers in the Ottawa area have programming alternatives, based on language.

Another factor for consideration is the relative number of networks in the various markets. Although we make a distinction between Canadian English language networks and American networks these can be considered as one especially on the basis of programming similarities. In a market such as Ottawa then we are talking of 4 English language networks vs 2 French language ones. Unless the viewers have a strong linguistic and cultural bias, chances are they will be more likely to switch the English language networks programs.

The implications of this will appear even more strongly when we look at what viewers watch.

Economic factors: (Spring 1976)

TABLE 64

Percentage of unit/minutes by ownership.

<u>MARKETS</u> <u>ownership</u>	<u>MONTREAL</u>		<u>TORONTO</u>		<u>OTTAWA</u>		<u>SUDBURY-TIMMINS</u> <u>NORTH BAY</u>	
PUBLIC CANADIAN	News	25%	News	25%	Publ.Af.	21.5%	Movies	21%
	Comedy	15.5%	Comedy	12%	News	20%	News	15%
	Pub.Af.	10%	Pub.Aff.	12%	Comedy	10.5%	Comedy	11%
			Movie	10%				
PRIVATE CANADIAN	Cr.Dr.	20.5%	Cr.Dr.	25%	News	22%	Movies	29%
	News	20%	News	16%	Cr.Dr.	20%	Cr.Dr.	19%
	Movies	12.5%	Comedy	11%	Movies	11.5%	Comedy	19%
	Talk S.	10%			Comedy	11%	Adven.	11%
PRIVATE AMERICAN	News	25%	News	24%	News	20%		
	Cr.Dr.	24.5%	Cr.Dr.	15%	Cr.Dr.	19%		
	Comedy	11%	Sports	12%	Comedy	16%		
			Movies	11%	Movies	10%		
			Comedy	10%				

Overall the networks exhibit quite similar programming profiles in terms of the categories they choose to assign to the four markets. Although there are some discrepancies if we look at the percentages within each category overall in the 4 markets. The type of programs each network (public Canadian, private Canadian and American) present is more or less similar across all markets.

Public Canadian networks as in the Fall are interested in presenting mainly information (News and Public Affairs) and Comedy to their viewers. Private Canadian networks, on the other hand, choose, besides News programs, Crime Drama in even greater amounts than their southern counterparts.

Comedies and Movies are also, but to a lesser extent, an important part of their programming. American networks present similar fare.

Thus if we exclude News programs viewers have for the most part the choice of either violent programming on the private Canadian or American networks or Comedy on the public. Which do they choose? Or do they prefer other types of programs altogether?. These questions will be dealt with when we present the second part of this summary.

Culture: (Spring 1976)

Finally in terms of culture, Table 65 offers the following information.

TABLE 65

Percentage of Canadian productions by network

	<u>NETWORKS</u>	<u>TYPE OF CONTENT</u>		
		<u>CDN</u>	<u>U.S.</u>	<u>OTHER</u>
<u>MONTREAL</u>	Radio-Canada (Public, French)	78%	12%	10%
	CBC (Public, English)	63%	32%	5%
	TVA (Private, French)	61%	29%	10%
	CTV (Private, English)	44%	55%	1%
<u>TORONTO</u>	Radio-Canada (Public, French)	72.5%	15%	12.5%
	CBC (Public, English)	66.5%	28.5%	5%
	CTV (Private, English)	47.5%	50.5%	2%
	IND. (Private, English)	39.5%	60.5%	0%
	GLOBAL (Private, English)	49%	50%	1%
<u>OTTAWA</u>	Radio-Canada (Public, French)	84%	6%	10%
	CBC (Public, English)	70%	23%	7%
	CTV (Private, English)	42%	51%	7%
	TVA (Private, French)	63%	30%	7%
	GLOBAL (Private, English)	50%	49%	1%
<u>SUDBURY-TIMMINS-NORTH BAY</u>				
	Radio-Canada (Public, French)	78%	13%	9%
	CBC (Public, English)	32%	64%	4%
	CTV (Private, English)	23%	77%	0%

Noting that News programs are included, and that American networks are excluded (although in the Toronto market their presence is especially important), we find the overall highest percentage of Canadian productions in the Montreal and Ottawa areas (62%) and the lowest percentage in the Sudbury-Timmins-North Bay area (44%). The highest percentage of Canadian content in all 4 of our markets is once again on the French language network Radio-Canada. If we exclude the Sudbury-Timmins-North Bay area we find that English and French language public networks are the ones who present the greatest amount of Canadian production. The only private network which has a somewhat similar policy is the French language TVA which broadcasts predominantly (over 60%) Canadian content in both the Ottawa and Montreal markets. The private English language GLOBAL network, mostly because of its News and Sports programs, hovers near the 50% mark. CTV presents predominantly American productions but the percentages vary depending upon the different markets. The Independent, private English language CHCH network presents a substantial amount of American production.

In terms of diversity in production imports from countries other than the U.S., the two French language networks (R.C. and TVA) show in 2 of the markets the highest level of variety.

It thus appears from this study that a market that includes a significant French language group is more likely also to have not only a higher percentage of Canadian productions but also a greater diversity of productions imported from a variety of countries.

PART II: - AUDIENCE PREFERENCES.

An analysis of the predominant television program categories would be incomplete unless we were to analyze also the viewers programming preferences; and then to see if there is a significant correlation between the two. What are the similarities and differences between these 2 sides of programming (i.e. what is offered and what is watched?)

Only the Spring data is reported in this part of the discussion. The reason being the methodological problems BBM encountered in the collection of data for the Special Fall Reports. It would therefore be uncertain ground on which to base comparisons between markets. This is especially so because there is a complete absence of data for the Sudbury-Timmins-North Bay area for the Fall period. We will however maintain the distinctions between Full Coverage and Central Area audiences for the Spring data since some differences did appear in certain markets. Throughout our presentation we will attempt to systematically make comparisons between what was offered to viewers and what was preferred in the various markets.

What are the viewers' preferences in the Montreal area?

Central Area (Spring 1976)

Basing our judgment on the 30 most popular programs in the Montreal Central area during the Spring we can say that although there were 6 networks operating in this market, only 2, the French language networks, have entries on the favourites list. The predominant network in this market is the privately owned TVA network which has 20 of the 30 most popular programs listed.

Over 15 types of program, the largest variety in any market, were preferred by Montrealers. This compares with the 9 distinct cate-

gories of program we identified when we computed the lists of main program categories offered by all networks. In terms of percentage minutes, two program categories (Movies 21%, Talk Shows 19%) which are consistently and often presented are also highly preferred. News, Public Affairs and Crime Drama are also chosen by viewers, but in a less substantial amount than the networks offer. (see Table 11 et 12)

Other programs such as Comedy, Medical Drama, Music, Soap Operas, Adventure, Cartoons, Game Shows, Drama and "Other" which are less frequently presented by the networks involved (i.e. R.C. and TVA) are, on the other hand, great favourites of viewers. Therefore, although Montreal viewers prefer to watch some of the programs which are frequently presented, they also express strong preferences for a variety of other types of programming. One has only to refer to the top 10 programs on the list to realize that Soap Operas and Comedies which only represent a small percentage of total "prime time" programming represent on the other hand, the most popular form of entertainment for the Montreal viewer.

Another observation we can make from this list is that the great majority of favourite programs for viewers here are Canadian productions (24 out of 30). This correlates well with the fact that Montreal offers the highest percentage of Canadian productions. We should point out that Montreal is the only market studied in which the viewers express such a high preference for Canadian productions. This phenomenon is discussed in more detail in Section 2.

Full Coverage Area: (Spring 1976)

In terms of Full Coverage area we find in general a pattern of choices similar to the one discussed for Central Area audiences, in Montreal. The 30 most popular programs are once more broadcast entirely

on French language networks. The privately-owned TVA network still predominates with 20 of the 30 entries listed. One also finds in the Central Area that the greater majority (23 out of 30) of the 30 most popular programs are Canadian productions, as was the case for Full Coverage Area audiences. In terms of program categories, Talk Shows and Movies which represent an important share of the programming offered, are also once again the favourites. This heterogeneity of preference is still present in the Full Coverage Area where we find a total of 14 categories of program on the list of the 30 most popular. As previously mentioned if we compare this with the 9 main program categories offered by all the networks we find once more that viewers are being selective in their choice and expressing preferences for programs which do not always correspond to the major categories of programs offered. (see Tables 13 & 14)

Finally having analyzed our data in terms of the sex variable, we find men and women in the Montreal area expressing similar choices for 7 out of their 10 most popular programs. Women choose entirely (10 out of 10) Canadian productions whereas men prefer Canadian programs in 8 out of 10 cases. (see Table 15)

In terms of age we find only a slight similarity between adults' adolescents' and children's preferences (3 out of the 10). There is greater consensus (8 out of 10) if we consider only adolescent and children's lists. In terms of Canadian content children select 7 out of 10 Canadian productions, teenagers select 8 out of 10 Canadian productions and adults, 10 out of 10 Canadian productions. One interesting note is that if we take the 10 most popular programs, adolescents (7 out of 10) and children (8 out of 10) predominantly choose French language public network whereas adults choose their programming (7 out of 10) from the French language private network. (see Table 16)

In the Montreal market, contrary to other areas, American pro-

ductions cannot compete in popularity with the Canadian or rather "Québécois" "Téléromans" (Soap Operas) and Comedy although the American shows have a certain appeal when translated and broadcast in the French language.

Culturally relevant material must therefore be viewed as a factor in Montreal television programming, though such is not the case in other markets, below.

What are the viewers preferences in the Toronto area?

Central Area (Spring 1976)

Basing our judgment on the 30 most popular programs in the Toronto Central Area during the Spring we find that in this market 6 of the 8 main networks all English language have some entries on this list. Surprisingly it is an American network (WKBW) which has the most entries (11 out of 30). An interesting phenomenon in the Toronto area is, as we previously explained, the presence of programs broadcast simultaneously on a Canadian and American network. Taking this into consideration we see that in terms of their 30 favourite programs, Torontonians choose Canadian networks for 11 of the shows they prefer, the American networks for 10 and a mix of both Canadian and American networks for 9. This implies that viewers are not only rejecting Canadian content, as we shall see later on, but that in many instances they prefer American networks to Canadian, even though the program fare is similar.

Although there are more networks ($N = 8$) in the Toronto market than there are in the Montreal area ($N = 6$). The variety of categories offered in Toronto numbers only 8. In terms of viewer preference there are only 10 categories, compared to other markets such as Montreal with, for example, 15.

In terms of program categories we find a certain discrepancy

between what is preferred and what is offered. In effect the most preferred programming in terms of unit/minutes is Variety (19%), Sports (15%) and Drama (12%). All three are categories that have a low frequency on network schedules. Other major program categories such as Comedy (14%), Crime Drama (13%) and Movies (12%) are more or less preferred in proportion to their frequency of appearance. We can say that the favourites are American productions (only 5 out of the 30 programs are Canadian). (see Tables 26 & 27)

Full Coverage Area: (Spring 1976)

As we found in the Montreal market, there are few differences in the Toronto area between Full Coverage audience preferences and those of Central Area audiences. An American network (WKBW) still tops the list and most of the programming (27 out of 30) is American irrespective of presentation on Canadian or American networks.

In all, we find 10 main program categories in a similar distribution of importance as for the Central Area. (see Tables 28 & 29)

Toronto viewers, except for "Specials" and Sports, prefer not only American content and programming but also are increasingly drawn to these programs on non-Canadian networks. It is difficult to assess the role of violence in this list of the 30 most popular. We can say however, that Crime Drama programs, which are the most obvious vehicles of violence are preferred in the same proportion as they are offered. Excluding News programs from the list, most networks in the Toronto area give this type of programming the greatest % of "air time". On the other hand, Toronto viewers also like Variety, Drama and Sports programs which are not as prevalent.

In terms of sex we find less commonality in choice between men and women in the Toronto market than in Montreal. In terms of their 10

the market by two networks CTV, with 23 entries, and CBC with 7 entries. The absence of GLOBAL is partly explained by the fact that many of CKGN's entries (including Adam 12 and ODD couple) are in terms of the Central Area, and not for the Full Coverage Area in BBM reports. Excluding these popular programs, then, CJOH managed to place a higher number of their popular News programs on the list, programs which had not quite reached the top 30 in the Central Area.

This not only affects the distribution in terms of networks but also in terms of Canadian content. We now find 9 out of the 30 programs to be Canadian productions.

In terms of different program categories preferred we also find an increase ($N = 9$) over the Central Area data. Although Comedy still is the most popular (23%) in terms of unit/minutes, it is less preferred than previously which permits the addition of new categories such as News programs, Game Shows and Music. Other categories maintain a position more or less similar to the one we reported for the Central Area.

We thus see an increase in number of categories for the Full Coverage Area and a relatively strong increase in the importance of News type programs at the expense of Comedy. (see Tables 43-44)

In terms of sex groups, men and women in Ottawa share 4 programs on their list of 10 favourites. Of the 10 programs found on the women's list 2 are Canadian and 5 are Canadian on the men's list. (see Table 45)

This "impressive" number of Canadian productions is the highest found in any of the markets other than Montreal.

In terms of age groups, adults, teenagers and children share 4 of their favourite 10 programs. In the Ottawa area there appears to be a higher consensus between age groups however. Adults and teenagers share 6 favourite programs and teenagers and children also share 6. (see Table 46)

The greatest discrepancy between these groups lies is the presence of News type programs (N = 4) on the adults' lists. This explains in part why we also find that 5 out of the 10 most popular programs on the adults' list to be Canadian productions. On the other hand, teenagers and children choose predominantly American productions (9 out of 10).

In summary, then, Ottawa presents a different profile whether we look at it in terms of Central or Full Coverage Area. In the latter, the profile is much more Canadian. If we compare markets overall however, Ottawa would probably come closer to the Toronto programming profile than to the Montreal.

What are the viewers' preferences in the Sudbury-Timmins-North Bay area?

Central Area: Spring 1976)

Although we find 3 networks in this area it is basically a 2 network market (i.e. CTV and CBC). The French language network, Radio-Canada, does not compete even though there is a large population of French descent in the Timmins area. The other 2 networks are overwhelmingly popular. Interestingly enough it is in this market, that the publicly owned CBC differs most in terms of its program categories from the CBC in other areas. Here we find also that CBC has the greatest share of the market. 16 out of the 30 entries are presented on its channel. One must note however that the absence of American networks is an important factor here which must also be taken into consideration.

Even though this is a small market with only a couple of networks offering only 5 main program categories, surprisingly we find 9 different program categories appearing on the list of the 30 most popular programs. This is astonishing if we compare it with the Toronto market which has almost three times the number of network. (see Tables 54 & 55)

In many ways this fact illustrates clearly our point that having

a great number of networks does not necessarily ensure either a greater variety of programs on the one hand or on the other a greater variety preferred by viewers. We find comparable similarities between categories offered and categories most preferred such as Movies, Comedies and Adventure programs, as well as a variety of programs shown less frequently. These include Variety "other" types of programs, Documentaries, Game Shows, Crime Drama and Music programs. We also note the total absence of News programs and the relatively minor importance of Crime Drama which we have shown is an important main category of at least one of the main network.

The one similarity between the Toronto and Ottawa areas is the predominance of U.S. productions (24 out of 30) on the list of 30. It is interesting to note however that Canadian programs which are on the list, are not News or Sports as we had found in the other English markets but rather Music, Variety and Game Show.

Full Coverage Area: (Spring 1976)

Data pertaining to Full Coverage Area audience appears to be almost a carbon copy of data from the Central Area audience in Sudbury-Timmins-North Bay. (see Tables 56 & 57)

9 distinct categories, which are basically the same for both area audiences appear on the list of the 30 most popular. They rank in general in the same order, and, once more, 24 out of 30 are U.S. productions. The only slight change is one in which the privately owned CTV network gains a slight lead (17 out of the 30) on the publicly owned CBC.

In terms of sex, men and women in the Sudbury-Timmins-North Bay area share 6 of their favourite programs (mostly Comedy) from the list of the 10 most popular. For both groups we find 3 of the 10 choices to be Canadian productions. (see Table 58)

In terms of age only 2 program preferences are shared by adults, teenagers and children. On the other hand, teenagers and children have 6 favourite programs in common. In terms of Canadian productions the adults' lists show 4 out of 10, none appear on the teenagers' list, and only 1 Canadian program appears on the children's list. (see Table 59)

In summary then it appears that in this market the economic factor (public vs private) does not play as an important role as it does in other markets. In terms of cultural content it also appears that Sudbury-Timmins-North Bay is the only one of three English markets studied which had viewers that selected Canadian programs, other than Specials, News or Sports events. Finally it is also apparent that a diversity of program preference is not dependent on the overall number of networks available.

In summary then it appears that distinct language and cultural factors contribute to the different profiles of television. There exists for example in the Montreal market, the true possibility of reaching a major segment of the population with highly popular and culturally relevant material which can be produced at a relatively low cost. The French language private TVA network, one of the most profitable networks in Canada, illustrates this point in its production of a certain number of low cost Soap Opera and Comedy type programs where cultural themes can best be exploited. The state subsidized French language Radio-Canada network has also retained, in part, this approach.

On the other hand, English language networks in most markets having chosen to present more Crime Drama action/Adventure programs have then been forced to import mainly U.S. productions given the relatively high cost of such endeavours. The result is a greater proportion of violence type of programming on the English language networks. And yet, although such television fare is certainly popular in some markets, in others it is often proffered in much greater quantity than the viewer demands.

There is another major distinction between culturally different markets. French language networks import a greater diversity of programs from countries other than the U.S. English language networks, in contrast, who acquire fewer non U.S. foreign productions also appear to lack variety in overall imported program categories.

SECTION 2

SECTION II

Content Analysis of French Language Serials

This section is a content analysis of individual shows or episodes of French language television entertainment series. Specifically, we analyse a number of Québec "Téléromans" (Soap Operas) which represent the most popular category of television programming for Montreal viewers. Our analysis remains, because of time constraints, impressionistic and does not pretend to be exhaustive or in depth. The presentation of our results is therefore more qualitative than quantitative. In this general overview, the reader will perceive however the main social themes conveyed in these types of programs.

Without any doubt the "Téléroman" is a unique Québécois phenomenon of early evening television programming. These shows have not only been present in Quebec since the early beginnings of television, but they have always attracted a considerable number of viewers.

There have been several minor studies on the content of the "Téléroman" in the past few years but there is only one major detailed investigation of the major themes of these series. Line Ross¹, in her research on the "Téléroman" from 1960 to 1971 made a number of pertinent observations about the realities and values transmitted in these types of programs. Although the sample of programs she studied was not the 1975-1976 version of "Téléromans" studied here, there are still a number of themes which still apply. As an introductory note to this chapter, we will therefore briefly discuss some of her observations.

¹ Line Ross. "Les représentations du social dans les Téléromans Québécois". En communication et information, numéro 3, automne 1976. p. 215-231.

Line Ross & Hélène Tardif. "Les Valeurs dans le Téléroman Québécois" Laboratoire de recherches sociologiques. Université Laval, Québec. Janvier 1975.

Whether it is intentional or not, on the one hand, the authors of the "Téléroman" seem to depict reality and everyday occurrences in a relatively conservative fashion that reinforces the dominant ideology. On the other hand, it would be improper to say that the reality depicted in these series is altogether different from that which the average viewer encounters.

Even though the "Téléroman" has its share of catastrophes, miracle-type solutions and improbable coincidences, it still depicts a certain reality. It is a somewhat distorted reflection of society yet it presents experiences which people share. All of us to a certain extent experience trite everyday occurrences, function at a slower pace, share our palliative conversations and center on our primary relations. This is our reality much more than the fast-action television programs where adventure, heroism, violence and exotic settings predominate. The fact that the "Téléroman" is that much closer to our reality, might explain, in part, its tremendous success and influence in Québec society. Although we cannot interpret the functions and effects of such content per se, those ingredients which are the mainstay of these series: that is our vision of social relationships, the privileges granted to tradition and conservatism and the interpretation of collective problems, encourage a high degree of fidelity on the part of viewers, especially when those elements are presented through a medium of pseudo-realistic intrigues.

METHODOLOGY:

Our sample consists of 7 "Téléromans" which ranked within the 10 most popular television programs of Spring 1976 in the Montréal area. These were all broadcast on the 2 principal French language networks Radio-Canada and TVA. They were all produced in Montréal and therefore substantially reflect local characteristics. These series reach between

* 1,423,800 & 698,800 viewers weekly. Their audience encompasses a wide spectrum of society and comprises men, women and children of all ages. Contrary to the English language network Soap Operas which appear in the afternoon, all the Québec "Téléromans" are shown in the evening.

Those "Teleromans" which we analyzed are:

Rue des Pignons

Les Berger

La P'tite Semaine

Y'a pas de Problème

Symphorien

Avec le Temps

Quelle Famille

Our sample consists of one 30 minute episode from each series. All but two of these were shown during the same week (Oct. 4th to Oct. 10th) in the Fall of 1976. Both the episode chosen from the "Quelle Famille" series, because it had been discontinued, and the one chosen from the "Avec le Temps" series, because it was the only one available, were taken from the Spring season of 1976.

Before proceeding to the results we will present at this point our operational definition for this particular category of program. For the "purist" the correct definition of a "Téléroman" would be the one Irine Ross used in her study, that is:

"The Téléroman is a program presenting fictitious characters and composed of a series of episodes in continuity one with the other and broadcast at fixed intervals, usually weekly. This type of program narrates one or more stories in a realistic style".

If we apply this definition to the letter, five of the seven programs chosen would fall into Comedies or Drama instead, for they include all of the characteristics stated above save for the element of

* BBM 1976 Spring report (Full Coverage Area)

continuity. But because this element is a somewhat marginal aspect of the genre and because in the mind of the industry and the public the label "Téléroman" is always applied to these series, we will therefore keep this identification.

Our analysis has two parts: the first (A) will describe each Téléroman episode in terms of the following major program elements:

1. physical setting
2. main characters
3. relationship between characters
4. types of conflicts that arise and mode of resolution and
5. global messages or main themes.

The second part (B) will present in summary form an overall view of the particular "world" generally depicted in the "Téléromans".

One must note that we are dealing with a very limited sample and that in an episode all the characters and events which might usually be present in the total series may not be accounted for.

For each episode analyzed, we will first present a brief description of the overall story-line of the series based on the outline which is written by promotional people at the network. This will be followed by a short summary of the episode studied and presentation of those different program elements which were described above.

¹ Estimated audience size for each episode is based on BBM Full Coverage Area Spring 1976.

PART A - DESCRIPTION OF INDIVIDUAL "TELEROMANS"

EPISODES

RUE DES PIGNONS:

(Radio-Canada) - broadcast at 9 p.m. on Tuesday,

30 minutes in length.

Audience size: 1,153,800.

DESCRIPTION OF SERIES:

"As has often been said of Place Pigalle, "Rue des Pignons" is a street, a place, a neighborhood. At the outset it was mostly an underprivileged neighborhood. It was a part of the city from which one wanted to escape. In fact, two of the principal "heroines", the Jarry girls, have succeeded in doing this: one, Denise, by marrying a doctor and the other, Jeannine, by marrying a millionaire for whom she has no love. Throughout the years, "Rue des Pignons" has more or less changed direction. Conditions have greatly improved in this neighborhood and this is reflected in the characters' ways of living and thinking. All the same, the characters in "Rue des Pignons" continue to reflect in their day to day life the behavior of modest citizens of a Metropolitan city like Montreal."

The episode which we analyze was broadcast Tuesday, October 5th 1976.

SUMMARY OF EPISODE: In this episode:

Hélène must visit a notary who has contacted her about her father-in-law's will. Micheline and Joachim are at their farm and are having Philippe and his new bride over for supper. Henri is suffering from chronic arthritis and has been advised by his doctor that there is little that can be done for his condition.

SETTING:

The action takes place for the most part in the "Rue des Pignons" neighborhood and on a farm not too distant from Montreal. In terms of specific scenes, 4 out of the 8, take place at peoples' places of work (i.e. on the farm, in the doctor's office and in the corner store). The others are either in the living room or outside in the country.

CHARACTERS:

A total of 10 characters, 7 men and 3 women, appeared in this episode. All are adults except for 1, an adolescent. 5 of the characters are married, 2 are widowed, 1 is single and 3 could not be categorized. Although no children appear in this episode we know that at least 4 of the characters have children and one couple is expecting their first.

The occupational status is the following:

<u>Male</u>	<u>Female</u>
3 doctors	2 homemakers
1 farmer	1 secretary
1 proprietor of a corner store	
1 detective	
1 student	

Three (doctor, farmer and store proprietor) of the 10 characters were depicted in their working environments. In terms of social class, 6 of our characters could be considered upper class, one white collar, three blue collar and one student.

As for their health, some of the characters in "Rue des Pignons" have had problems in the past. In this specific episode, we find only Henri, the retired doctor, suffering from arthritis. During other episodes however we encounter a certain number of physical and psychological ailments such as depression, alcoholism, etc.

INTERPERSONAL RELATIONSHIPS:

In this episode all of the interactions between characters were concerned and friendly. Each interaction expressed either happiness about an event or showed support for those who were about to go through bad times. Confidences and advice were the main themes of these interactions.

In this episode not a single conflictual encounter could be identified.

Global Message: Family and friendship appear as the ultimate themes of this episode. One finds on the one hand, the happiness and joy of some couples who have either just got married or are about to have a child and on the other hand, the sickness and loneliness of some of the characters. The latter can nonetheless rely on the assistance of some friends or family. Patience and love serve to alleviate this suffering and destiny though the cause of these problems may also be seen as a cure.

Although, there were no conflictual encounters in this episode, there have been exceptional conditions where "crimes" have been committed in the past. These misdemeanours perpetrated for the most part by strangers, have not been focal points of the series but rather a vehicle for

allowing us to contemplate once more the compassion that friends and family can express for the victim. The principal intrigues thus remain centered on the personal interrelationships of family and friends.

LES BERGER (TYA) - broadcast at 7:30 p.m.

on Tuesday, 30 minutes in length.

Audience size. 1,423,800

DESCRIPTION OF SERIES:

"The sentimental, professional and social adventures of a middle-class family caught up in today's problems. These adventures are sometimes light-hearted but more often dramatic. The action evolves mostly around the middle-class Berger family whose daughter married the son of the upper-class Beaulieu. "

SUMMARY OF EPISODE:

After a long stay abroad, Mr. Beaulieu, the industrialist decides to come back to his wife and married children. He is now a new man, who wants to enjoy life and forget his former rat-race working habits. Everybody is quite happy to see him. His son is, however, quite disappointed to see him abandon his business. Beaulieu also learns in this episode that his step-daughter who is expecting a child is very unhappy. She informs him that her present husband is not the child's father.

SETTING:

In this episode, the general setting is once more Montreal, although there are few physical signs of the city. All 5 scenes occur in the living room, either in the respective families or at friends' homes. These are for the most part modern and comfortable settings.

CHARACTERS:

Compared to other "Téléromans" we find a greater number of women (N = 6) than men (N = 3) in this episode. For the most part it is a world of adults except for the presence of one child, Beaulieu's granddaughter. The majority of our characters (N = 6) are married; one

couple appear to be living together out of wedlock, one single person and the one child. As for family size, there seem to be on the average 1 to 2 children per family, though they are not shown.

In terms of occupational stauts, the following breakdown is evident:

<u>Male</u>	<u>Female</u>
2 businessmen (1 retired]	1 business women
1 teacher	1 maid
	3 housewives
	1 without occupation
	1 child

In this episode, the women are generally not working outside the home.

All characters are in good health, although Mr. Beaulieu has had a heart attack in the past.

INTERPERSONAL RELATIONSHIPS:

As in the "Téléroman" just described the interaction between characters are on a very personal basis, that is between family members. There is an atmosphere of rejoicing and happiness.

CONFLICTUAL INTERACTION:

Only 1 of the 5 scenes and of minor importance contained any conflictual elements. In this scene, Beaulieu' son questions his father's decision to step down from directing the family business. He raises his voice to his father and states that he does not understand such a "crazy" decision. The father answers back that he wants to enjoy life and that his son will simply have to accept it. The father then wishes his son good luck and leaves.

The type of conflict is of course argumentative in nature and centers on a father-son interaction. The object of conflict involves a personal decision taken by one party. The resolution comes about when one of the two parties ceases to participate in the discussion and leaves. There remain however no feelings of distrust or vengeance between the two parties, parental decision has simply won out.

Global messages: The main theme in this episode centres on the family structure which has at least two components, one related to the relationship men have with women and the other to family business affairs. Although there is a certain amount of talk about work and business, there are no scenes where these are actually depicted. The "Bourgeois" ideal which associates work, money and happiness is also an underlying theme. For example, even if Mr. Beaulieu experiences change of heart and wants to enjoy life, it is up to his son and daughter to continue in his business footsteps.

Sexuality is dealt here with certain restrictions. For some characters it seems secondary; for others it is much more vital and love is directly related to it. Beaulieu's mistress and his step-daughter personify this in different ways. In Beaulieu's step-daughter's case, she has slept with a boy she hardly knows because she thought he loved her. Those who do make it an important part of their life seem punished for doing so; the mistress is constantly lonely and the young girl is now unintentionally pregnant.

In many instances one finds the traditional female stereotype: the mother and the loving wife. There is however a new breed of women who are more business-like and who run the family companies. These women are calm, logical and in many instances self-centred nonetheless their responsibilities are always handed down from either their husbands or their fathers. Thus this series centres on marriage, family and the

work ethic. The family context lends itself well to emotional interactions without which these stories could not exist. And interestingly enough, most of the intrigues are instigated by women.

Finally, we must mention that even though themes are quite consistent for each episode, different ones also appear. In other scenarios for example, the Berger family, which was not featured in the specific episode we analyzed, are faced with a very contemporary problem: having to move their travel agency office because of the construction of an expressway. In another episode Beaulieu's granddaughter is kidnapped, this criminal act being committed by 2 young strangers. They are, however, apprehended within 2 or 3 episodes and the victim is returned to the parents unharmed.

This event was in fact quite exceptional for the series by its very violence. No blood and gore here, not even the ransom money was paid.

In summary the writer of this series appears to be introducing a number of more societal type problems and attempting to a certain extent to destereotype some societal roles.

LA P'TITE SEMAINE (Radio-Canada) - broadcast

Mondays at 7 p.m.; 30 minutes in length.

Audience size: 735,400

DESCRIPTION OF SERIES

"Even the most serious topics are treated in a light-hearted way; today's problems are taken with a grain of salt. What is most important is to get people to smile rather than cry... this is the main goal of "La P'tite Semaine" author. Through 4 main characters, the viewer can see how the average citizen, those who are part of the silent majority, reacts to problems such as excessive advertising, crash-diet courses, free love among the young, disagreements with neighbors, etc."

The episode analyzed was broadcasted Monday the 4th of October 1976.

SUMMARY OF EPISODE:

Lucien's married daughter (Ginette) decides to help out a friend of hers who is having marriage problems. Ginette invites her friend over for the night to her husband and parent's dismay. The friend and her 2 children take over the home and living conditions become unbearable. Finally, things get resolved to everybody's satisfaction, except for the friend's husband who has to take his wife and children back.

SETTING:

The general setting is once more in Montreal. Of the 10 scenes most take place in the living room (N = 5) or dining room (N = 3). The only exception to this are one scene in the kitchen and one in the variety store.

CHARACTERS:

An equal number of men (N = 4) and women (N = 4) are portrayed in this predominantly adult world. Two children are also present in this episode, which is rare. Except for the children, all our characters are married. In terms of occupational status, we find the following:

<u>Male</u>	<u>Female</u>
1 Store owner	1 Shares husbands business
1 Psychiatrist	1 Works at an audio-visual center
1 Uncategorizable	1 Housewife (looking for work)
1 Child	1 Child

In terms of social class, besides the psychiatrist and his wife who could be classified as upper-class, other characters are mostly upper-middle class. Health-wise all our characters are thriving.

INTERPERSONAL RELATIONSHIPS:

For the most part there is a good relationship between family and friends. Everyone starts out being quite cooperative and understanding under the circumstances. With time the interactions become slightly more tense but there is always a comic element which dissipates any hard feelings that might have developed.

CONFLICTUAL INTERACTIONS:

We find 4 of the 10 scenes in this episode contain minor elements of conflict.

- 1) - In the first encounter, the father wants to intervene in his daughter's plan to have her married friend over for the night. He argues that such things are simply not done. His daughter retorts that those are old principles

that no longer stand. She kisses him goodnight and then goes back up to her apartment. Father realises that she is now an adult and that there is little he can do about it.

This type of conflict is based on a question of principle between father and daughter. It is reflected through a very mild discussion and is resolved by resignation on the part of one of the parties (father). No ill-feelings remain.

- 2) - The second conflictual encounter is between husband and wife. In this scene, Lucien (the storeowner) is having a discussion with his wife about his right to intervene in their daughter's scheme. His wife argues that it is none of their business and that Nicole (their daughter) should be left to handle her own situation. He considers this unacceptable and says he is going upstairs to talk to her. As he is about to leave the kitchen, his wife asks him if he would not peel some potatoes for her. He agrees, suddenly realizing that his dear wife has once more had the last word.

The type of conflict is argumentive in nature and involves a husband-wife interaction. The disagreement is resolved when one party abandons his plan of action.

- 3) - The third conflictual encounter materializes when Christian (Nicole's husband) suddenly realizes that with his wife's friend moving in with her children, he will have to sleep in the living room with the two women. So he expresses his disenchantment with such a situation. Nicole answers back that he has no cause to complain and that it is perfectly acceptable for all three of them to sleep together as long as he behaves himself. This scene ends with the couple

joking together.

The nature of this conflict is also argumentative and involve a husband-wife interaction where a question of principle is once more at stake. The resolution of the problem is quite similar to the first described above, that is, one party submits to the other's decision.

- 4) - The fourth and last conflict in this episode centres around a discussion between Nicole's husband (a psychiatrist) and her friend. One argues with the other that she is not using the proper terminology in her description of her husband. This argumentation type conflict between acquaintances is resolved by arbitration when Nicole steps in and tells them both to drop the sujet.

Global Messages: The main themes in this episode revolve around family friends and helping out those in need. Between spouses, problems are never insurmountable and are dealt with accordingly. There is a certain reference to work in the episode although it is not predominant, when one sees the Lajoie's in their variety store. Women appear to play a mediating role in the conflict situations. Even though one of our main characters is from France it appears that he has been around long enough to be completely integrated into French Canada. There is very little in his behavior which might distinguish him from any other Quebecois except for his slight accent. One interesting point however, is that our characters following his example now have wine regularly at the dinner table.

In summary, we find in "La P'tite Semaine" average people reacting to the everyday simple problems of life, with a touch of humor. In scenarios other than this one, we find the Lajoies having disagreements with their neighbors and travelling to Europe to visit their children who are studying there. This series is on repeats this year and has been sold for broadcast in France.

"Y'A PAS DE PROBLEME" (Radio-Canada)

broadcast Mondays, 8 p.m., 30 minutes

in length. Audience size 994,900

DESCRIPTION OF SERIES:

"This comical series is set in a small provincial town where the Brunelle family live. Ordinary people, the Brunelles have a moderate income but lack nothing. Hervé, the father is a truckdriver with three children; one laboratory technician and the two others students. The action revolves around their extended family and friends."

The episode we analyzed was broadcast on Monday, the 4th of October 1976.

SUMMARY OF EPISODE:

Hervé and "Charly", two truckdrivers, pull into the truck depot and meet a colleague, Henri, with a beautiful looking blonde he introduces as his wife. The next day they meet Henri again in a restaurant in Chicoutimi. This time he is with a cute brunette whom he also introduces as his wife. The following afternoon Charly starts flirting with Henri's blonde friend as she is waiting for him at the truck depot. Henri surprises them and takes Charly into a nearly shed and punches him (off camera) in the eye. In the next scene, Henri asks forgiveness and pleads with Charly to help him so that his two "wives" won't meet at an upcoming truck exposition. Charly agrees but botches the situation and the two "wives" leave Henri (in neither case were they really married). At the end everybody still remains on good terms and Charly and Henri are still friends.

SETTING:

Unlike the other "Téléromans" the main setting is not in Montreal but rather in one particular small town, on the road and in different parts of the province. As one would guess, in this episode, the major part of the action took place at the principal characters' place of work (N = 4) that is, at the truck depot and in their trucks. The other scenes were in a restaurant (N = 4) , in a motel (N = 3) and in Hervé's dining room (N = 1). The restaurant is a specially frequent back drop used for our truckers on the road. It is in many ways an extension of the home dining room.

CHARACTERS:

A much greater number of men (N = 7) participate in this series. Only 4 women appeared and there were no children. In terms of marital status, we have 3 characters married, 3 living together out of wedlock, 2 single and 3 uncategorizable. One couple, the Brunelles, have three children, but they do not appear in our episode. In terms of occupational status the following is observed:

<u>Male</u>	<u>Female</u>
6 truck drivers	2 companions
1 truck dispatcher	1 housewife
	1 waitress

For the most part our characters are all blue-collar workers. In this episode all the characters are in good health.

INTERPERSONAL RELATIONSHIP:

Here we find a "camaraderie" atmosphere between working colleagues. We also find a certain competition over girl friends. Although

there are some more "violent" exchanges the aggressor and victim always make it up, and remain buddies. Friends always stand by to assist one another.

CONFLICTUAL INTERACTIONS:

Of the 12 scenes which made up this episode 4 contained conflictual elements. Physical aggression which most contained was not shown on camera however.

- 1.- The first such interaction involved one truckdriver, Charly, flirting with another, Henri's girlfriend. Charly is caught in the act and goes into a nearby shed to explain himself to Henri. One hears noise and then sees the victim, Charly, come out with a black eye.

The nature of the conflict is one of rivalry. It is resolved by one party physically aggressing (off camera and in a bloodless way) the other party. The subsequent interaction between these two characters is one of forgive and forget.

- 2.- The second conflictual interaction was not physical in nature. It involved Henri and his two girlfriends who suddenly realizing they have been duped, ask him for an explanation.

- Argumentative in nature this conflict between lovers is simply resolved by two of the parties (2 girlfriends) ceasing to have any further contact with the third party (Henri).

- 3.- The third conflictual interaction is a repeat of the first. Henri, angered by the fact that Charly "fumbled" his assignment in keeping both girlfriends apart, asks him once more to follow him in to the shed. There (off-camera) he administers a second black eye.

This type of conflict is a punishment one having let a friend down. It is resolved by physical aggression but the victim seems almost ready to receive his punishment. In the next scene both aggressor and victim are willing to let bygones be bygones..

4.- The final interaction is exactly the same as the first except that it involves a character other than Charly.

In this situation it is another truckdriver who is bragging about a cute little redhead he has in Ottawa, who happens to be Henri's girlfriend also. Both men go in to the restaurant bathroom to have a little talk and one comes out with a black eye.

The type of conflict is rivalrous. It is resolved by physical aggression. Once more the "violent" act is off camera and bloodless.

All in all, these encounters are presented in a context that is largely humorous.

Global Messages: *The principal themes of these episodes are rivalry, men at work and friendship. Problems are never overly dramatic and are resolved quite easily. Although there is a constant reminder of the characters' occupations they, for the most part, are not seen at work but rather at the end of their day, or during lunch breaks. Because of their work our characters are more often seen on the road than at home. Eventhough, this might be a hardship on the family it is important that a man first works at what he likes and secondly that it assures the family an income. There are a fair number of references to sexuality especially by Charly, the Don Juan bachelor, but this is more talk than action and everybody jokes about it. Women appear quite stereotyped, either as the faithful wife or the duped mistress. There is also the*

young waitress who must bear the brunt of the usual innuendos of truck-drivers.

In summary, we find that each scene whether it be serious or funny at the outset always ends up with a humorous twist. In other programs in this series there has been the "robbery" of a case of apple cider, a portrayal of the characters winning a lottery, a scare when everybody becomes sick with what some think is the "swine" flu, and finally an encounter with a motorcycle gang. All of these interactions are found to be of a non-violent type and seldom is there a physical exchange. "Y'a pas de Problème" remains a humorous series which treats its themes in a light-hearted fashion.

SYMPHORIE CTVAI - Broadcast Tuesdays,

7:30 p.m. 30 minutes in length.

Audience size: 1,308,300

DESCRIPTION OF SERIES:

"Symphorien is janitor of a boarding house where both the most realistic and the most looney things happen. He has an uncanny knack of getting into trouble when he wants to help somebody out."

The episode we analyzed was broadcast Tuesday,
October 5th, 1976.

SUMMARY OF EPISODE:

Symphorien introduces a number of his friends to an insurance salesman. Each of his friends then decide each of them for personal reasons to buy insurance: Some because they think the attractive young salesman will take them out to dinner; another, a policeman, would like to be able to collect the \$ 1,000. paid for a broken nose, etc. Finally, each one decides to cancel his insurance and then put the blame on Symphorien for having started the whole thing.

SETTING:

The setting is an east end Montréal neighborhood. There are almost an equal number of scenes showing people at work ($N = 4$) that is, at the police station, and at the boarding house. In the latter case, the dining room ($N = 3$) and entry hall ($N = 3$) are shown. 2 other scenes take place outdoors.

CHARACTERS:

A total of 8 men and 3 women are portrayed in this episode.

Most of our characters are single (N = 6) 3 are married, 1 is a widow and 1 was uncategorizable.

Although no children appeared in this episode, the married couples have from 1 to 3. In terms of occupational status the following is found:

<u>Male</u>	<u>Female</u>
2 policemen	2 pensioners
1 funeral director	1 uncategorizable
1 janitor	
1 unemployed	
1 uncategorizable	
2 insurance salesmen	

For the most part, our characters could be classified as covering the spectrum of the middle class. All are in excellent health.

INTERPERSONAL RELATIONSHIPS:

In this episode the accent is on the interactions between Symphorien and his pals. Mostly friendly, always humorous, there are sometimes mild outbursts of impatience. Symphorien is often shaken by the scruff of the neck because he is the traditional scapegoat for all misfortunes, but this is done in a light-hearted fashion. At the end of each episode everybody usually joins in having a good laugh about the latest problems that have been settled.

CONFLICTUAL INTERACTIONS:

Our analysis showed that 7 of the 13 scenes contained conflictual elements. The majority of these were of a minor type.

- 1.- In the first conflict interaction we find the boyfriend of one of the main female characters grasping Symphorien by the collar and angrily shaking him. This is because Symphorien is the one that introduced the insurance salesman to his girlfriend.

The object of this conflict was jealousy between lovers. The victim was not one of the lovers however but a mutual friend of both. The manifestation of the conflict was a mild physical aggression on the part of one of the two lovers. Resolution was brought about by the aggressing party dropping the topic and leaving.

No physical harm resulted from this act.

- 2.- The second interaction involves a police sergeant and one of his officers. The problem arose when the sergeant decided to reschedule the officer's day off, thus preventing him from going to play golf.

The object of the argument is a conflict of interest between boss and subaltern. It is resolved by the simple acceptance of authority on the part of the subordinate.

- 3.- The third scene of this nature involves our three single ladies waiting for their golf date, only to learn that ladies are not permitted to tee off in the afternoon at the club where the insurance salesmen wanted to take them.

The object of the conflict centres on the ladies disappointment at not being granted their wish. The resolution comes

about when one party (the woman) is forced to accept the situation but retaliates by cancelling the insurance.

This is one of the rare moments where we find any evidence of retaliation on the part of the victims.

- 4.- In the fourth circumstance, the constable is seen stopping a driver for a minor offense and then trying to provoke him to physical violence so that he can collect insurance money for a broken nose. It comes to the point where he is almost pleading with the driver to hit him.

The object of the conflict is one party's hopes for profit and the second party's refusal to accommodate him. It occurs between strangers. The resolution comes about when one party simply gives up and lets the other go.

- 5.- This conflictual encounter is quite similar to the first one described. Symphorien serves as the scapegoat. The officer angered by not being able to collect insurance money, is shaking Symphorien by the collar when the sergeant appears. The conflict is one of frustration and is expressed in a physical way at the expense of a second party.

It is resolved by authority when a third party intervenes.

- 6.- The sixth conflictual encounter is probably the most serious of all. The officer who insulted the driver earlier on suddenly runs into him, out of uniform, in an alley where the driver punches him on the nose. The object of the conflict is revenge, between strangers. The resolution comes about through physical assault.

This was shown on camera, but no weapons were used and the consequences were not drastic.

7.- The last of the encounters involved this same officer with a bandage on his nose, wanting to get at Symphorien because of what had just happened.

The object of the conflict is revenge and is expressed between friends. It is manifested by a mild physical scuffle. The resolution comes about when Symphorien, taken by the collar, slips out of his coat and runs away.

All of the conflictual encounters have a humorous connotation. There does appear to be, however, a relatively consistent portrayal of one policeman as an aggressive type of individual. The principal victim, Symphorien, always escapes unharmed.

Global Messages: The principal themes in this episode centred on friendship and personal gratification. Although these elements are not altogether reconciled, fortunately friendship wins over greed. In addition this episode shares a number of characteristics of the nuclear family although there is no family as such involved. For example we have the 5 characters living under one roof and having friendly family-type times around the dining room table.

There are a number of scenes where we encounter our characters at their work. This is especially true of the policemen although there is very little in common with KOJAK here. Women do not work, seem idle and spend their time thinking up ways to be invited out for dinner. They are chatty, ridiculous and somewhat hysterical. Nor are the men much of an improvement.

In summary then it is basically a series composed of burlesque-type plots intended as superficial amusement.

AVEC LE TEMPS (Radio-Canada)- broadcast

Mondays, 8:30 p.m. 30 minutes in length.

Audience Size: 792,700

DESCRIPTION OF SERIES:

"This series is about young people, young people who have time on their hands. They want to live in accordance with their ideals, not ignoring on the other hand the reality of having to eat three meals a day. They devise a project that permits them to fulfill their goals and also to help the community. They may refute certain societal norms but not in a passive way. They might be considered drop-outs but they are certainly not idle".

The episode which we analyze was broadcast on the third of May 1976.

SUMMARY OF EPISODE:

Julie discovers the fascinating world of mushrooms through a friend who is an expert in the field. She then, persuades her lover and child to go along hunting with her. She becomes so infatuated with mushrooms that she decides to cook nothing else. Her lover and child are saturated with her mushroom dishes and arguments follow. At the end, her lover gets sick and she promises never to feed him mushrooms again.

SETTING:

The setting is one more in the general Montreal area. Most of the scenes are either in Julie's apartment or at the community centre. More specifically there are 4 scenes in the living room, 2 in the dining room, 5 at the community centre and 1 outdoors.

Although we find our characters often in a work-related area, the Centre, only one is actually working.

CHARACTERS:

A total of 5 characters, 4 young adults and one child were portrayed in this specific episode. Contrary to all our other "Téléromans" not one of our characters could be identified as married. All are single except for Julie who is divorced and has a young boy. Although Julie and her lover share an intimate relationship for several episodes, later on they will be portrayed as getting married. The viewer is led to think that such an arrangement is tolerable but that it should culminate in a more socially acceptable manner. In terms of occupational status the following was observed:

<u>Male</u>	<u>Female</u>
1 student in psychology	1 secretary
1 child	1 teacher
	1 uncategorizable

Our characters, although "drop outs", appear to have no major financial problems. Work is for keeping busy rather than for financial support. All the characters are healthy, except for one who has food poisoning in this episode.

INTERPERSONAL RELATIONSHIPS:

There is a variety of relationship here: between mother and child, between lovers, between brother and sister and finally between peers. Although some of the components of the nuclear family are missing it nonetheless appears that the different roles represent the elements of total family. Julie's lover, for example, takes on the fatherly role with her son. There are also the sibling interactions of François and Danielle. For the most part interactions are between friends and siblings helping each other and sensitive to each other's feelings.

CONFLICTUAL INTERACTIONS:

Of the 12 scenes presented in this episode, 5 could be considered to have some element of conflict. Only one of these however has sinister overtones.

- 1.- *In the first such interaction we find two of our characters no longer interested in pursuing the mushroom hunt and preferring to go back home. The third character believes that the hunt is fascinating and that they should stay. The former decide to leave nonetheless. The object of conflict centres on a slight disagreement as to what action should be taken. A discussion follows between lovers with the child siding with the man against his mother. The conflict is resolved by the man and child simply leaving the scene. None of the parties shows any particular sign of being overly disturbed by the action.*
- 2.- *The second interaction involves mother and son. The latter is saturated with mushroom dishes and refuses to eat anymore. His mother threatens him with bed if he doesn't eat his meal. The child prefers bed. The object of the conflict is the imposition of one party's will on the other. It takes place between mother and child. Parental authority somewhat prevails when the child accepts one of the two alternative solutions he was offered to choose from.*
- 3.- *The third conflictual interaction and the previous one are almost identical. The child is at the Community Centre when his mother asks him to come home for lunch. When he is told they will be having mushrooms, he takes refuge in a box and refuses to follow. After he makes faces at his mother, she*

grabs him by the arm and takes him home.

The object of the conflict is once again one party imposing a situation on another. It takes place between mother and child. Parental authority wins out once again but this time it is expressed with some physical force.

- 4.- *The fourth conflict is once again centred on the child having to eat mushroom dishes for supper. He evades it this time by putting his meal in a flower pot when his mother is not looking.*

The conflict is once again in terms of imposition. It lies between mother and child. And it is resolved by subversive action on the part of the child.

- 5.- *The final conflictual encounter is between lovers and centres on the same disagreement we described previously.*

François decides that enough is enough and that he can never see another mushroom on his plate. He tries to tell this to Julie in a mild fashion but has no effect. They begin to scream at each other and she asks him to leave.

The object of the conflict is once more the imposition of one party's will on the other. It is argumentative in nature and takes place between lovers. It is resolved by one party requesting that the other leave. The latter obeys.

In the next scene we find both lovers attempting to resolve their difference of opinion in another fashion. The man attempts to get Julie to see how she has pushed things too far by her mushroom fad. Finally, the true resolution comes about when an outside event, food poisoning, intervenes and Julie realizes how extreme her behavior has really been.

Global Messages: Friendship and disagreement between lovers and parent-child are the main themes of this episode. These are presented in the context of a group of young adults involved in a collective project. The main message seems to be that it is difficult not to go against someone's wishes when these come into real opposition with normal behavior. Too much of a good thing is still too much.

As previously stated, although there are work-related activities in this series they do not appear necessary to economic independence. Women play a variety of roles in this episode. On the one hand, we have Julie, who is quite dependent on her son and lover; and on the other hand, Danielle, who appears more independent, working at the Centre. Love and companionship appear to be the dominating values of this generation. There is a certain yearning for adventure and fun: they want to be free, while remaining conscious of the realities of life. Young people from both modest and more privileged backgrounds appear to interact without any problems whatsoever.

In this series we usually find the same type of storyline. It centres on themes which preoccupy young people including love, drugs, peer group relationships, etc. and problems are resolved in the same way. Usually one member has a certain type of difficulty and his friends come to his aid just in time.

The young people in these episodes commit a certain number of "wrong doings" or take certain chances but they seldom have to bear the consequences.

QUELLE FAMILLE - (Radio-Canada) -

Monday, 7:30 p.m. 30 minutes in length

Audience size: 698,800

DESCRIPTION OF SERIES:

"Quelle famille is the story of a family, a very typical family similar to the thousands that exist here... The Tremblay family are moderately wealthy. They live on the first floor of a house that is comfortable and situated in the Rosemont district of Montreal. Father is an accountant who is well paid but does have problems to make ends meet with five children to care for. They go through life with optimism and humour, encountering difficult moments but also happy ones like any other family. They face all the contemporary events most families must face, adolescent love affairs, drugs, alcohol, etc."

SUMMARY OF EPISODE:

The episode we analyzed was broadcast May 3rd, 1976.

We find the Tremblay family at home one Saturday morning.

Father has brought some work home for the weekend and is working at it in the kitchen. Mother is preparing the meals. During the day she surprises her oldest girl and oldest boy somewhat overly involved with friends of the opposite sex. That Saturday night her three oldest children are holding a party in the playroom. She surprises them with all the lights out and asks father to step in. Father decides to intervene and everything finishes on a humorous note.

SETTING:

The main setting is a Montreal neighborhood. All the scenes in this episode take place in the Tremblay's home. This Teleroman is the exception in that many scenes were in the kitchen because mother was

cooking there and father working on the kitchen table. Specifically, there were 5 scenes in the kitchen, 4 in the living room, 3 in the play-room, 2 in the dining room and 1 in a bedroom.

CHARACTERS:

Compared to other "Teleromans" there were a large number of adolescents and children in this series. All in all, there were 6 adolescents, 2 adults and 2 children. Thus all but the 2 adults were single. The presence of a family with 5 children (3 girls and 2 boys) is very exceptional for this genre of program.

In terms of occupational status the following was observed:

<u>Male</u>	<u>Female</u>
1 accountant	1 house wife
4 students	4 students
1 dog	

The middle class is depicted here. All the characters are in good health.

INTERPERSONAL RELATIONSHIPS:

In this episode, peer relationships, husband-wife and parent-child relationships are portrayed, with the latter two predominating. All the exchanges are friendly and loving and resemble quite closely those portrayed in such series as "Father Knows Best" and "Ozzie and Harriet". Mother is overly protective and cannot resist meddling in her children's affairs. Father retains the authority and is preoccupied by his work. The children although sometimes somewhat rebellious against parental authority, finish by submitting to it and the result is once more one big happy family.

CONFLICTUAL INTERACTIONS:

Of the 15 scenes portrayed in this episode, 5 contained what we might define as conflictual elements.

- 1.- *In four of these conflictual interactions we find exactly the same scenario. The conflict involves either one or the other parent against the children. Parents stress socially acceptable behavior (not having one's arm around a friend of the opposite sex or dancing in the dark). The children reply that there is nothing wrong with this and that they should have more confidence in them. The conflict is always resolved by parental authority winning out. No physical aggression, not even a shouted word, is apparent. The final outcome is accepted by the children in a completely submissive way.*
- 2.- *The only conflictual encounter that differs from those described above takes place between spouses. The mother asks her husband to intervene and to assume his responsibilities as a good father. He must put the lights back on in the play room. He replies that he has had a long hard day's work and that he doesn't want always to be the one to discipline them. She finally persuades him, in a loving way, to do it.*

The nature of the conflict centres on a disagreement about one's responsibilities. It takes place between spouses and the outcome is through negotiation and acceptance by one party of the other's point of view.

Global Messages: The principal theme centres on family and parent-child interactions. The most traditional norms are portrayed and seldom questioned. The world depicted in this series is composed of a traditional mother who cares for her husband and children and fully accepts this role. The husband is also stereotyped to a role of hard working husband who has authority on his children. The latter are most accepting of the standards their parents set for them. Social norms and pressures are very real in this world where a person only adopts socially "acceptable" behaviours. Sexuality is dealt with only indirectly here and appears to be a delicate subject. Another message that come across is that having a large family is very fulfilling, but also a certain burden, that must be accepted cheerfully.

As the 1975-76 season of broadcasting of the "Quelle Famille" series consisted of repeats, it is somewhat out of date. We must also note that this series has been sold for broadcast on the French (France) network.

B1. SUMMARY OF RESULTS

The world depicted in the "Téléromans" episodes which we have analysed above is mostly inhabited by sympathetic characters, city people and a few suburbanites. The sole exception to this are the characters in "Y'a pas de Problème" who are truck drivers and quite often on the road, throughout Québec.

PHYSICAL SETTING:

In terms of physical setting there has been a remarkable change over the last few years. Whereas in the fifties and most of the sixties the interactions in these series took place around the kitchen table, today our characters are found more and more in the living (25%) and dining room areas (15%) and at work (23%). Outdoors, restaurants, motels and other areas of the house account for the remainder of the settings. These vary, however, proportionately depending upon the series.

CHARACTERS:

A total of 65 characters (plus one dog) were counted in our analysis. These include all characters with primary and secondary (i.e. all characters who have at least one interaction with main characters) roles. The average number is 9 per series.

SEX:

The proportion of men and women in our sample slightly favored men ($N = 361$ over women ($N = 291$). However, from one series to the other the number varies. In effect one finds in 2 of the series, "P'tite Se-maine" and "Quelle Famille", an equal number of men ($N = 9$) and women ($N = 9$).

In 3 other series, "Rue des Pignons", "Symphorien" and "Y'a pas de Problèmes", there are more than twice as many men ($N = 22$) as there are women ($N = 10$). Finally, in the last 2 series, "Les Berger" and "Avec le Temps", one finds more women ($N = 10$) than men ($N = 5$).

AGE:

In terms of age, the majority of our characters ($N = 33$) are between the ages of 21 and 40, followed by those in the 40 to 54 age group ($N = 16$), adolescents ($N = 8$), children ($N = 6$) and people above 55 ($N = 2$). In percentages this gives us the following:

51% between 21 and 40 years old

25% between 40 and 55 years old

12% between 12 and 21 years old

9% between 1 and 12 years old

3% above 55 years old.

HEALTH:

All the characters in our episodes, except for one in "Rue des Pignons", appear to be in good health, at least at the time of the story.

MARITAL STATUS:

The marital status of our characters varies from one series to another. In 6 out of 7 series we always find at least one or more married couple who have central roles in the story-line. The one exception is in the "Avec le Temps" series which almost exclusively uses young adults. Overall, 39% ($N = 25$) of our characters are married, 21% (7 men and 7 women) are single, 8% ($N = 5$) live together out of wedlock, 5% ($N = 3$) are widowed, 20% ($N = 3$) are students or children and 7% ($N = 5$) cannot be categorized.

NUMBER OF CHILDREN:

Except for the "Quelle Famille" series in which there are 5 children we find on the average 1 to 2 child per family.

OCCUPATIONAL STATUS:

Out of the 29 women in our series the majority do not have work outside the home. They are either housewives (76%), pensioners or students and children. Of those who do work 24% are secretaries (N = 2) maids (N = 1), teachers (N = 1), business women (N = 2), waitresses (N = 1) and one works in an audio-visual centre.

For the most part men are all employed. We find the following breakdown:

truckdriver	(N = 6)
doctor	(N = 4)
policeman	(N = 3)
store owner	(N = 2)
insurance salesman	(N = 2)
teacher	(N = 1)
businessman	(N = 2)
accountant	(N = 1)
funeral director	(N = 1)
truck dispatcher	(N = 1)
farmer	(N = 1)
janitor	(N = 1)
student	(N = 8)
unemployed	(N = 1)
uncategorizable	(N = 2)

We should note here that the series which depicts truck drivers ("Y'a pas de Problème") and the one in which the action revolves around adolescents and young adults tilt somewhat the distribution of occupations toward those occupations. Notwithstanding these two exceptions, however, it is safe to say that although there is a certain diversity of occupations

presented, the upper echelon occupations predominate.

CONFLICTUAL INTERACTIONS:

Of the 85 scenes we analyzed, 26 were found to contain conflictual material. All but one series "Rue des Pignons" reflected some conflictual element but only 13% (N = 11) had any serious overtone. 73% (19 out of 26) of the conflicts were simply argumentive in nature and remained at the verbal level. In only 8% (N = 7) of the scenes did the conflict escalate to a more physical level. When this happened it was always in a humorous context. The casualties were 3 black eyes, 1 broken nose and 3 instances of being shaken by the collar. The latter was especially of a burlesque type. Weapons were never used in these "Criminal assaults" and in most cases the actual violence was perpetrated off-camera and we could only hear the "action". Although we must acknowledge that there are conflicts of interest and mild insults or put-downs expressed in these series they occur for the most part in a humoristic context and could hardly be labelled "violent".

In 4 out of our 7 series the nature of the conflict centres on the parent-child relationship. It is always a minor conflict of interest (e.g. having to keep the lights on when dancing with a boy friend, or having to eat mushrooms in order to get dessert) and is usually resolved by parental authority winning out. When parents are conflictually involved with their older children (young adults), however, the latter usually win the point of discussion. Nonetheless, there is never a grudge or vengeance residue.

When conflict arises with friends or strangers, outside the family setting, we note that it tends to become slightly more physical. But as stated above this always occurs in a comical context. And, as in the family setting, the conflict is quickly settled. In the next scene everybody has

become friends once more.

There seems to be a set pattern of interactions between characters for each series. The type of conflictual interaction and its resolution is always the same and repeated within the series.

This is not to say that no series ever contains any serious conflictual situations. But in the episodes included in our sample, there was little support for a view that violence is a principal ingredient in the story-line. We do know, however, that in two ("Rue des Pignons; "les Berger") of the seven series there have been some more serious occurrences in other episodes broadcast in 1976. These have ranged from child-kidnapping to assault with a baseball bat. We must underline, however that in the "Téléroman" approach such occurrences would be exceptional and would last over many episodes. Another interesting note is that when these more serious conflictual occurrences do materialize the crime is most often committed by strangers, and the main focus is not on the crime itself but rather on its consequences for the victim and the repercussion this action has on family and friends. When, in rare moments, violent crimes do occur they are only one of the problematics of the episode. The crime in itself is more an excuse for interactions between friends and family than the central issue.

GLOBAL MESSAGES:

If on the one hand violence and crime are not among the important themes in the "Téléromans", on the other hand, family and friends are.

Both constitute the story nuclei. They offer privileged settings for highly personalized exchanges and confidences. The representation of friendship is exaggeratedly ideal; there is always a friend or member of the family who is available, and who is an understanding and excellent confident. It is in fact through these exchanged confidences that the author

can explain the behavior of each of his or her characters and thus develop the intrigues. One cannot stress enough the importance in the "Téléroman" of the double theme of "family and friendship". An absence of either one of these two brings unhappiness and the greatest of all evils, solitude.

WORK:

This theme has been appearing more and more frequently in recent "Téléromans". We found in our sample of the "Quelle Famille" series father (an accountant) bringing work home for the weekend; in "Les Berger" there are continuous references to the merging of companies and discussions about who among the children will administer the family business. In "La P'tite Semaine", Lucien Lajoie (one of the main characters) is often seen with his wife working in his small variety store. In "Rue des Pignons" we can find at least three scenes related to work, one of a farmer on his tractor, another of a small corner store owner and the third of a doctor in his office. Policemen at the police station ("Symphorien"), truck drivers on the road ("Y'a pas de Problèmes"), and even adolescents are shown at work ("Avec le Temps") at their Community Center. Although these are not lengthy scenes they are evident in most of the series. Work is presented as an almost absolute prerequisite to happiness. To be jobless is one of the most dreaded things that may happen to a man. This, of course, applies only to the men whose absences from the home are usually justified by and related to work.

SOCIAL CLASS:

In her study, Line Ross¹ stated that she had found an almost

¹ Line Ross. "Les représentations du Social dans les Téléromans Québécois" en communication et information. Numéro 3, Automne 1976. p. 215-231.

complete absence of real social class consciousness. Although we also have found in our sample some very easy-going relationships between people of different economic backgrounds, there are a certain number of class-related references which are appearing in some of the series. There is for example in the comical "Symphorien" series a weekly reference to one highly stereotyped rich couple who live in the West part of town, and, to the more modest people in the East end. The "bourgeois" ideal in the "Les Berger" series although sometimes questioned is a very important part of their reality. In "Rue des Pignons", we have the young girl from a modest background who manages to marry "her" doctor. There are at least three important points which characterize this theme. The first is that the relations between the characters from different social-class backgrounds are almost completely conflict-free and harmonious. Characters adjust from one social setting to the other with great ease. Secondly, there is a high mobility potential, especially for older children, always permitting our characters, usually through marriages, to climb to a higher point on the social ladder. Thirdly, there is on the other hand, an underlying theme which depicts the rich as lonely, beset by problems that money cannot resolve whereas the less-rich are more able to make do with what they have and to "create" their own happiness. We must also note that seldom are there references to credit or money problems in these "Telermans". Although in some of the series a favorite character is the winner ("Y'a pas de Problème", "Les Berger") of the Québec lottery.

There is an almost total consensus on basic values between social groups. Most of the characters do not take elements of social class into consideration in their interrelationships. The rich always know when and how to express their dependency on their less fortunate counterparts, who in turn usually have the advantage of being exceptionally strong on those human qualities which are needed in hard times.

WOMEN'S ROLE:

As it had been found in other studies ¹ - ², the traditional image of loving wife and mother continues to be predominantly presented in these "Téléromans". Her ultimate joy in life is to have children and to see them growing up. She complements her men without quite being their equal. She is soft, emotional, intuitive, dependent and sometimes irrational. There are of course exceptions to this and some indications of change. Although they will never renounce the above ideals, at a certain age one finds women more strong-minded and with certain leadership qualities. This is most evident in "Les Berger" where you find two women running their family companies, or, in some instances, the wife shares the family business with her husband. We see for example in la "P'tite Semaine" both Lajoie working in their variety store. In "Les Berger", both Mr. and Mrs Berger run things at their travel agency. We must underline, however, that these occupational additions do not replace the women's traditional role in the family, they simply supplement it.

MEN'S ROLE:

Men are for their part just as traditional. They must assume the economic responsibilities of having a family and their work is their number one preoccupation. We do find some exceptions where they share the housework or where they assume less traditional roles, but these are few. They generally leave the responsibility of bringing up the children to their

¹ Line Ross. "Les Représentations du Social dans les Téléromans Québécois" en communication et information. Numéro 3. Automne 1976. p. 215-231.

² Deslongchamps. "Le Rôle de la femme dans les Téléromans". Dossier T.V. Québro. p. 203-205. en Relations, Montreal, juillet-août 1973.

wives while they work. All the same they retain the ultimate power of decision in most of the situations.

YOUNGER GENERATION:

Except for the "Avec le Temps" series and "Quelle Famille", we find only a limited number of characters in this age group. The presence of teenagers is always related to the family environment. It appears that unless the series centres on them (as is the case in "Avec le Temps") they are merely a foil for family activity. When this younger generation is portrayed it is to illustrate the familial values of love, friendship and affection. As had been found in a previous study¹ we also find the young from both modest and more bourgeois backgrounds preoccupied by sentimental attachments. They are totally apolitical and share with their parents the same "absence" of social conscience.

¹ Dubé, Noël. "Les jeunes adultes bien tranquilles de nos téléromans" Dossier TV. Québec. p. 201-202. en relations, Montreal. juillet-août 1973.

A number of themes are conspicuously absent from the series we analysed:

1. Religion, especially when compared with some of the first "Téléromans" in the fifties and sixties, is not an issue. In today's "Téléromans", we seldom see priests or religious activities other than the occasional bingo or Christmas-time charity. This is not to say that there are no religious references. (characters make references to God's blessings or pray for his existence) but that religion is no longer the central theme it might have once been.

2. As we have stated previously economic problems though not completely absent can always be resolved. Credit appears not to be a problem. Inflation, unemployment are seldom mentioned.

3. Cultural identity, political controversies and language are simply problems which never arise in the world.

4. The older generation is left out for the most part.

5. Although we come across other ethnic groups from time to time, English Canadians are never among those portrayed.

6. Leisure hour activities are also infrequent. The great majority of the characters do not watch television or make references to it.

7. The city and its dangers are seldom mentioned; crime and violence are the exception to the rule and the only law enforcement depicted with any regularity is the one in the "Symphorien" and "Rue des Pignons" series where the policemen are close friends of the main characters.

8. Finally, we find a world of non-strangers where family and friends are linked to almost every new situation or new character.

CONCLUSION;

Primarily the "Téléromans" present an image of an average man in a setting of familial security. It is a world of non-strangers. Characters are the sum of the relationships with their family and friends and the total family and friends environment becomes a perfect setting for a range of happy and sorrowful events. In this world, the stronger and more fulfilled characters are those who are surrounded by family and friends. Solitude is the worst of all evils. And yet this is also an unrealistic world in which the series depicts friends and family as overly understanding and accessible.

For the most part, the action revolves around the day to day banalities of life. The characters face events rather than themselves and when tragedy strikes we are assured that the problem will be resolved, if not in that episode, at least later on in the season. Although the setting is identified as that of being the city, Montreal, it is seldomly depicted. It is rather the neighborhood with all its familial characteristics which is the predominant setting.

Conflictual encounters are for the most part verbal and benign. Quite often they are the result of a minor misunderstanding and are usually set in a humorous context. The more serious encounter which is the exception, usually centres on a victim rather than the crime. The main focus is the repercussions of such an act on family and friends of the victim. Aggressors are usually strangers or indirect acquaintances.

The most consistent global messages are family, friends, honesty of relationships and hard work, although money does not buy happiness. Everybody has a chance for success in life, and most of the series we analyzed conform to the most traditional models of our society. Although the apparent realism of these series may cloak certain dimensions of some existing social problems, we see in general a confirmation and on insistance

on the societal values of Québec's middle class.

This year's "Téléromans" series appear to show signs of innovation. One of these, "Grand-Père", which replaced the highly popular "Quelle Famille" focusses on an elderly member of a family exploiting certain themes such as aging and the death of a spouse of many years. Another series which is more comical than dramatic is "Chère Isabelle". Here the main characters are a film producer and his wife who is constantly trying to make it on her own. We also have the appearance of the producer's neighbor, an English Canadian character who is married to a French Canadian. Although they are not necessarily the focal point of every story line, in some episode there are references to "Blokes" "Square heads" and "French Pea Soup". This is always out in the open and in a humorous vein. Another series "Du Tic au Tac" also depicts the artist, impresario's world. It has at least one principal female character who is an independent intelligent career woman who does not have to be defined in terms of her family relationships.

It is safe to say that there is a gradual evolution in the "Téléroman" in Québec. And yet, the producers also know not to overlook that combination of magic ingredients which Québec viewers identify with and which assure the "Téléromans" of huge success in Montréal and Québec television.

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APPENDIX

AREA: MONTREAL

APPENDIX - TABLE II

A-2

SEASON: FALL

Percentage of unit/programs and unit/minutes by main categories by language

NETWORKS	ENGLISH LANGUAGE			FRENCH LANGUAGE			AMERICAN		
	unit/program	%	unit/minute	unit/program	%	unit/minute	unit/program	%	unit/minute
Adventure	1%		1%						
Comedy	21.5%		14.5%		3.5%	3%		.5%	.5%
Drama	6.5%		6%		8%	5%		13.5%	9%
Crime Drama	11%		16%		1.5%	1%		5.5%	7.5%
Medical Drama	.5%		1%		5%	6%		20.5%	22%
Soap Opera	0%		0%		3%	4%		3%	4%
Variety	5%		6.5%		3%	2%		0%	0%
Talk Show	0%		0%		1.5%	1%		4%	5.5%
Game Show	7%		4.5%		9%	10.5%		0%	0%
Music	11%		10.5%		4.5%	2.5%		13.5%	9%
Movie A) crime drama	0%		0%		7%	5%		.5%	.5%
B) drama	.5%		1%		2.5%	5%		1%	3%
C) comedy	.5%		1%		3%	9%		1.5%	6%
D) other	.5%		1.5%		2%	5%		.5%	1%
Movie total:	1.5%		3.5%		.5%	2%		.5%	1.5%
Sports A) information program					8%	21%		3.5%	11.5%
B) coverage of events	2%		1%		1.5%	1%		0%	0%
Documentary	.5%		1%		.5%	1%		0%	0%
News	4%		3.5%		4%	5%		2.5%	1.5%
Public Affairs	15%		20%		31%	25%		30%	25%
Cartoons	9%		7%		6%	5%		1%	1.5%
Other	2.5%		1.5%		1.5%	1%		1%	1%
Uncategorizable	2%		2.5%		1.5%	1%		1%	1.5%
	0%		0%		0%	0%		0%	0%
TOTAL:	100%		100%		100%	100%		100%	100%

AREA: MONTREAL

APPENDIX - TABLE III

SEASON: FALL

Percentage of unit/programs and unit/minutes by main categories by ownership

NETWORKS	PUBLIC CANADIAN			PRIVATE CANADIAN			PRIVATE AMERICAN		
	unit/program	%	unit/minute	unit/program	%	unit/minute	unit/program	%	unit/minute
Adventure	3.5%	3%		1%	1%		.5%	.5%	.5%
Comedy	17%	11.5%		12.5%	8%		13.5%	9%	9%
Drama	7%	6.5%		1%	.5%		5.5%	7.5%	7.5%
Crime Drama	1.5%	2%		14.5%	2%		20.5%	22%	22%
Medical Drama	2%	3%		1.5%	2%		3%	4%	4%
Soap Opera	1.5%	1%		1.5%	1%		0%	0%	0%
Variety	1.5%	3%		5%	4.5%		4%	5.5%	5.5%
Talk Show	0%	0%		9%	10.5%		0%	0%	0%
Game Show	7.5%	4.5%		4%	2.5%		13.5%	9%	9%
Music	8%	8.5%		10%	7%		.5%	.5%	.5%
Movie A) crime drama	1%	2.5%		1.5%	2.5%		1%	3%	3%
B) drama	2.5%	7%		1%	3%		1.5%	6%	6%
C) comedy	0%	0%		2.5%	6%		.5%	1%	1%
D) other	0%	0%		1%	3.5%		.5%	1.5%	1.5%
Movie Total:	3.5%	9.5%		6%	16%		3.5%	11.5%	11.5%
Sports A) information program	3.5%	2%		0%	0%		0%	0%	0%
B) coverage of events	.5%	1%		.5%	1%		0%	0%	0%
Documentary	7.5%	7.5%		.5%	1%		2.5%	1.5%	1.5%
News	22.5%	25%		23.5%	20%		30%	25%	25%
Public Affairs	10%	9%		5%	3%		1%	1.5%	1.5%
Cartoons	1.5%	1%		2.5%	1.5%		1%	1%	1%
Other	1.5%	2%		2%	1.5%		1%	1.5%	1.5%
Uncategorisable	0%	0%		0%	0%		0%	0%	0%
TOTAL	100%	100%		100%	100%		100%	100%	100%

TYPE OF PROGRAM BROADCAST DURING THE SPRING OF 1976 IN THE MONTREAL AREA

Identification:						
	CBFT 2 Montreal French Radio-Canada	CBMT 6 Montreal English CBC	CFTM 10 Montreal French TVA	CFCE 12 Montreal English CTV	WCAX 3 Burlington English CBS	WPTZ 5 Plattsburg, N.Y. English NBC
Program Category	% per program unit	% per prog. unit	% per prog. unit	% per prog. unit	% per prog. unit	% per prog. unit
	% per min.	% per min.	% per min.	% per min.	% per min.	% per min.
Adventure	5%	0%	0%	3%	0%	0%
Comedy	9%	32%	6%	26%	22%	13%
Drama	6%	8%	0%	0%	8%	6%
Crime Drama	1%	5%	8%	23%	12%	30%
Medical Drama	3%	0%	4%	0%	3%	0%
Soap Opera	3%	0%	2%	0%	0%	0%
Variety	1%	3%	3%	6%	3%	6%
Talk Show	0%	0%	16%	0%	0%	0%
Game Show	6%	5%	3%	3%	15%	11%
Music	3%	9%	13%	9%	0%	0%
Movie A Cr.D.	4%	0%	3%	0%	0%	1%
B Drama	2%	1%	2%	0%	0%	2%
C Comedy	0%	0%	2%	0%	0%	0%
D Other	0%	0%	1%	1%	1%	0%
Movie: Total	6%	1%	8%	1%	2%	3%
Sport A prod.	3%	5%	1%	0%	0%	0%
B ev.	3%	0%	1%	3%	1%	0%
Documentary	4%	0%	0%	3%	1%	0%
News	31%	1%	1%	0%	1%	3%
Public Affairs	12%	13%	20%	17%	31%	28%
Cartoons	2%	11%	0%	5%	0%	0%
Others	2%	0%	0%	0%	0%	0%
Uncategoriz.	2%	5%	4%	4%	1%	0%
TOTAL:	100%	2%	0%	0%	0%	100%
	100%	100%	100%	100%	100%	100%

APPENDIX - TABLE V

AREA: MONTREAL

SEASON: SPRING Percentage of unit/programs and unit/minutes by main categories by language

NETWORKS Program Category	ENGLISH LANGUAGE			FRENCH LANGUAGE			AMERICAN		
	% unit/program	% unit/minute		% unit/program	% unit/minute		% unit/program	% unit/minute	
Adventure	1.5%	2%		2.5%	3%		0%	0%	
Comedy	29%	20%		7.5%	5%		17.5%	11%	
Drama	4%	4%		3%	2%		7%	9.5%	
Crime Drama	14%	18.5%		4.5%	6%		21%	24.5%	
Medical Drama	0%	0%		3%	4%		1.5%	2%	
Soap Opera	0%	0%		3%	2%		0%	0%	
Variety	4.5%	5%		2%	1.5%		4.5%	7.5%	
Talk Show	0%	0%		8%	10%		0%	0%	
Game Show	4%	3%		4.5%	3%		13%	9%	
Music	9%	6.5%		8%	5.5%		0%	0%	
Movie A) crime drama	0%	0%		3.5%	8%		.5%	1.5%	
B) drama	.5%	.5%		2%	5.5%		1%	4%	
C) comedy	0%	0%		1%	3%		.5%	1%	
D) other	.5%	1.5%		.5%	1%		.5%	1%	
Movie: total:	1%	2%		7%	17.5%		2.5%	7.5%	
Sports A) information program	2.5%	1.5%		2%	1.5%		0%	0%	
B) coverage of events	1.5%	4%		1.5%	3.5%		.5%	1%	
Documentary	.5%	1%		2.5%	3%		2%	1.5%	
News	15%	20%		31%	25%		29.5%	25%	
Public Affairs	8%	6.5%		6%	5%		0%	0%	
Cartoons	0%	0%		1%	.5%		.5%	.5%	
Other	4.5%	5%		3%	2%		.5%	1%	
Uncategorizable	1%	1%		0%	0%		0%	0%	
TOTAL:	100%	100%		100%	100%		100%	100%	

APPENDIX - TABLE VIII

AREA: TORONTO

SEASON: FALL

Percentage of unit/programs and unit/minutes by main categories by language

NETWORKS Program Category	ENGLISH LANGUAGE		FRENCH LANGUAGE		AMERICAN	
	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/minute
Adventure	1%	1%	3%	4%	0%	0%
Comedy	18%	12%	7%	4%	13%	9%
Drama	2%	3%	3%	2%	3%	4%
Crime Drama	18%	20%	0%	0%	12%	15%
Medical Drama	1%	2%	3%	4%	2%	3%
Soap Opera	0%	0%	3%	2%	0%	0%
Variety	6%	6%	0%	0%	3%	5%
Talk Show	1%	1%	0%	0%	0%	0%
Game Show	10%	7%	6%	3.5%	13%	8%
Music	9%	8%	3%	2%	1%	1%
Movie A) crime drama	1%	3%	4%	10%	1%	3%
B) drama	2%	6%	4%	12%	2%	6%
C) comedy	1%	2%	0%	0%	0%	0%
D) other	0%	0%	0%	0%	1%	3%
Movie: total:	4%	11%	8%	22%	4%	12%
Sports A) information program	1%	1%	3%	2%	0%	0%
B) coverage of events	1%	2%	0%	0%	13%	14%
Documentary	2%	2%	12%	12%	2.5%	2%
News	19%	17%	31%	29%	31%	24%
Public Affairs	4%	4%	15%	11.5%	.5%	1%
Cartoons	1%	1%	3%	2%	1%	1%
Other	2%	2%	0%	0%	1%	1%
Uncategorizable	0%	0%	0%	0%	0%	0%
TOTAL:	100%	100%	100%	100%	100%	100%

SEASON: FALL

Percentage of unit/programs and unit/minutes by main categories by ownership

NETWORKS	PUBLIC CANADIAN			PRIVATE CANADIAN			PRIVATE AMERICAN		
	%	unit/program	% unit/minute	%	unit/program	% unit/minute	%	unit/program	% unit/minute
Adventure	3%		3%		0%	0%	0%		0%
Comedy	16%		11.5%		16%	10%	13%		9%
Drama	5%		5%		1%	2%	3%		4%
Crime Drama	1.5%		2%		20%	26%	12%		15%
Medical Drama	2%		3%		1%	2%	2%		3%
Soap Opera	1%		1%		0%	0%	0%		0%
Variety	6%		6%		4%	5%	3%		5%
Talk Show	0%		0%		1%	1%	0%		0%
Game Show	5.5%		4%		12%	8%	13%		8%
Music	6.5%		7.5%		9%	7%	1%		1%
Movie A) crime drama	2%		5%		2%	4%	1%		3%
B) drama	2%		6%		3%	8%	2%		6%
C) comedy	0%		0%		1%	2%	0%		0%
D) other	0%		0%		1%	1%	1%		3%
Movie: total	4%		11%		7%	15%	4%		12%
Sports A) information program									
B) coverage of events	3%		1.5%		1%	1%	0%		0%
Documentary	0%		0%		1%	1%	13%		14%
News	9%		8%		1%	1%	2.5%		2%
Public Affairs	22%		24.5%		21%	16%	31%		24%
Cartoons	12.5%		10%		3%	3%	.5%		1%
Other	1%		1%		1%	1%	1%		1%
Uncategorizable	2%		1%		1%	1%	1%		1%
	0%		0%		0%	0%	0%		0%
TOTAL	100%		100%		100%	100%	100%		100%

AREA: TORONTO

SEASON: SPRING

APPENDIX - TABLE XII

A-12

Percentage of unit/programs and unit/minutes by main categories by ownership

NETWORKS Program Category	PUBLIC CANADIAN		PRIVATE CANADIAN		PRIVATE AMERICAN	
	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/minute
Adventure	2%	2%	1%	1%	1%	1%
Comedy	16.5%	12%	16%	11%	15%	10%
Drama	7%	6%	2%	4%	6%	8%
Crime Drama	3%	4%	21%	25%	11%	15%
Medical Drama	1.5%	2%	2%	3%	2%	2%
Soap Opera	1.5%	1%	0%	0%	0%	0%
Variety	3%	4.5%	4%	6%	5%	6%
Talk Show	.5%	.5%	2%	1%	0%	0%
Game Show	5.5%	3.5%	12%	8%	11%	8%
Music	6.5%	5.5%	8%	5%	0%	0%
Movie A) crime drama	1.5%	3%	1%	3%	1%	2%
B) drama	2%	4.5%	1%	2%	1%	4%
C) comedy	1%	2.5%	0%	0%	1%	2%
D) other	0%	0%	0%	0%	1%	3%
Movie Total:	4.5%	10%	2%	5%	4%	11%
Sports A) information program	4%	2.5%	1%	1%	5%	3%
B) coverage of events	.5%	1%	3%	8%	7%	9%
Documentary	2.5%	3.5%	2%	1%	2%	2%
News	23%	25%	20%	16%	30%	24%
Public Affairs	14.5%	12%	2%	2%	0%	0%
Cartoons	1%	1%	0%	0%	0%	0%
Other	3%	4%	2%	3%	1%	1%
Uncategorizable	0%	0%	0%	0%	0%	0%
TOTAL:	100%	100%	100%	100%	100%	100%

TYPES OF PROGRAMS BROADCAST DURING THE FALL OF 1975 IN THE OTTAWA AREA

Identification:

Call letters Channel City Language Network	CBOT 4 Ottawa English CBC	CKGN 6 Ottawa English GLOBAL	CBOFT 9 Ottawa French Radio-Canada	CJOH 13 Ottawa English CTV	CFVO 30 Hull English TVA	WMNY 7 Watertown, N.Y. English ABC-NBC-CBS
	% per program unit	% per prog. unit	% per prog. unit	% per prog. unit	% per prog. unit	% per prog. unit
	% per program min.	% per prog. min.	% per prog. min.	% per prog. min.	% per prog. min.	% per prog. min.
Adventure	0%	0%	0%	2%	0%	0%
Comedy	24%	26%	6%	18%	0%	0%
Drama	7%	2%	3%	2%	3%	2%
Crime Drama	3%	2%	0%	1%	0%	15%
Medical Drama	1%	23%	0%	19%	13%	10%
Soap Opera	0%	0%	3%	0%	3%	8%
Variety	6%	0%	3%	0%	4%	4%
Talk Show	7%	0%	2%	0%	2%	0%
Game Show	0%	0%	0%	10%	0%	0%
Music	8%	0%	0%	0%	0%	10%
Movie	10%	3%	3%	5%	16%	0%
A	0%	3%	3%	13%	0%	4%
B	0%	3%	3%	1%	8%	0%
C	0%	1%	4%	1%	6%	0%
D	0%	1%	13%	2%	3%	0%
total	0%	6%	0%	0%	2%	5%
Sport	4%	1%	0%	1%	4%	4%
A	3%	3%	20%	3%	10%	5%
B	0%	2%	2%	2%	24	14%
Documentary	0%	0%	2%	0%	0%	2%
News	8%	1%	1%	0%	0%	0%
Public Affairs	13%	34%	10%	2%	0%	1%
Cartoons	11%	2%	13%	16%	0%	20%
Others	0%	2%	23%	3%	2%	31%
Uncategoriz.	4%	0%	0%	5%	0%	2%
	1%	2%	2%	0%	1.5%	3%
TOTAL	100%	100%	100%	100%	100%	100%

Percentage of unit/programs and unit/minutes by main categories by language

NETWORKS	ENGLISH LANGUAGE			FRENCH LANGUAGE			AMERICAN		
	unit/program	%	unit/minute	unit/program	%	unit/minute	unit/program	%	unit/minute
Adventure	1%		1%	0%		0%	0%		0%
Comedy	23%		16%	4.5%		3%	22%		15%
Drama	3%		3%	1.5%		1%	8%		10%
Crime Drama	15%		17%	6.5%		8%	8%		10%
Medical Drama	1%		.5%	3%		4%	3%		4%
Soap Opera	0%		0%	3%		2%	0%		0%
Variety	5%		5%	0%		0%	8%		10%
Talk Show	0%		0%	8%		10%	0%		0%
Game Show	4%		3%	1.5%		1%	6%		4%
Music	9%		8%	8.5%		5%	0%		0%
Movie A) crime drama	1%		5%	2.5%		6.5%	0%		0%
B) drama	1%		3%	2.5%		7.5%	2%		5%
C) comedy	0%		1%	.5%		1%	1%		4%
D) other	1%		1%	3.5%		7%	1%		5%
MOVIE TOTAL:	3%		10%	9%		22%	4%		14%
Sports A) information program	2%		3%	1.5%		1%	2%		2%
B) coverage of events	0%		0%	.5%		1%	0%		0%
Documentary	4%		3%	4%		5%	1%		1%
News	2%		23%	30%		19.5%	31%		20%
Public Affairs	5.5%		5%	15.5%		15.5%	1%		2%
Cartoons	1%		1%	0%		0%	1%		1%
Other	2%		1%	3%		2%	2%		3%
Uncategorizable	.5%		.5%	0%		0%	3%		4%
TOTAL:	100%		100%	100%		100%	100%		100%

TYPE OF PROGRAMS BROADCAST DURING THE SPRING OF 1976 IN THE OTTAWA AREA

Identification:

Call Letters Channel City Language Network	CBOT 4 Ottawa English CBC	CKGN 6 Ottawa English GLOBAL	CBOFT 9 Ottawa French Radio-Canada	CJOH 13 Ottawa English CTV	CFVO 30 Hull English TVA	WNNY 7 Watertown, N.Y. English ABC-NBC-CBS
	% per program unit % min.	% per prog. unit % min.	% per prog. unit. % min.	% per prog. unit. % min.	% per prog. unit. % min.	% per prog. unit. % min.
Adventure	0%	0%	0%	3%	0%	0%
Comedy	23%	24%	6%	21%	6%	23%
Drama	8%	2%	5%	0%	0%	8%
Crime Drama	5%	21%	1%	20%	9%	14%
Medical Drama	0%	0%	2%	0%	3%	3%
Soap Opera	0%	0%	3%	0%	3%	0%
Variety	3%	1%	1%	11%	0%	5%
Talk Show	0%	0%	0%	0%	16%	0%
Game Show	8%	3%	3%	3%	0%	6%
Music	9%	4%	3%	12%	12%	9%
Movie A	0%	1%	4%	1%	3%	8%
B	0%	1%	2%	1%	2%	5%
C	0%	0%	0%	1%	3%	6%
D	0%	1%	0%	0%	2%	4%
Total	0%	3%	6%	3%	10%	23%
Sport A	5%	3%	3%	3%	0%	3%
B	0%	7%	2%	0%	1%	3%
Documentary	2%	0%	4%	1%	1%	1%
News	14%	29%	30%	17%	31%	29%
Public Affairs	16%	1%	26%	2%	20%	20%
Cartoons	0%	0%	0%	1%	0%	0%
Others	6%	1%	4%	2%	7%	1%
Uncategoriz.	1%	1%	1%	1%	1%	1%
TOTAL:	100%	100%	100%	100%	100%	100%

AREA: OTTAWA

APPENDIX - TABLE XVII

A-17

SEASON: SPRING Percentage of unit/programs and unit/minutes by main categories by language

NETWORKS		ENGLISH LANGUAGE		FRENCH LANGUAGE		AMERICAN	
Program	Category	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/minute
Adventure		1%	1%	0%	0%	0%	0%
Comedy		23%	15%	6%	4%	23%	16%
Drama		3%	4%	2.5%	2%	8%	8%
Crime Drama		15%	19%	5%	6%	14%	19%
Medical Drama		0%	0%	2.5%	2%	3%	4%
Soap Opera		0%	0%	3%	2%	0%	0%
Variety		5%	6%	.5%	.5%	5%	7%
Talk Show		0%	0%	8%	10%	0%	0%
Game Show		5%	3%	1.5%	1%	6%	4%
Music		8%	6%	7.5%	5.5%	0%	0%
Movie A) crime drama		1%	1%	3.5%	8%	0%	0%
B) drama		1%	2%	2%	5%	0%	0%
C) comedy		.5%	1%	1.5%	3%	2%	8%
D) other		.5%	0%	1%	2.5%	1%	2%
Movie: total:		3%	4%	8%	18.5%	3%	10%
Sports A) information program		4%	2%	1.5%	1%	3%	2%
B) coverage of events		2%	6%	1.5%	4%	1%	2%
Documentary		1.5%	1.5%	2.5%	3%	1%	1%
News		20%	22%	30.5%	20%	29%	20%
Public Affairs		6.5%	5.5%	13%	15%	0%	0%
Cartoons		1%	1%	0%	0%	1%	1%
Other		3%	3%	5.5%	4%	2%	4%
Uncategorisable		1%	1%	1%	1%	1%	2%
TOTAL:		100%	100%	100%	100%	100%	100%

APPENDIX - TABLE XVIII
 Percentage of unit/programs and unit/minutes by main categories by ownership

AREA: OTTAWA

SEASON: SPRING

Program Category	PUBLIC CANADIAN		PRIVATE CANADIAN		PRIVATE AMERICAN	
	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/minute
Adventure	0%	0%	1%	1%	0%	0%
Comedy	14.5%	10.5%	17%	11%	23%	16%
Drama	6.5%	6.5%	1%	1%	8%	8%
Crime Drama	3%	4%	17%	20%	14%	19%
Medical Drama	1%	1.5%	1%	1%	3%	4%
Soap Opera	1.5%	1%	1%	1%	0%	0%
Variety	2%	3%	4%	4%	5%	7%
Talk Show	0%	0%	5%	7%	0%	0%
Game Show	5.5%	4%	2%	1%	6%	4%
Music	6%	5.5%	9%	6%	0%	0%
Movie A) crime drama	2%	4%	1%	3%	0%	0%
B) drama	1%	2.5%	1%	4%	0%	0%
C) comedy	0%	0%	1%	3%	2%	8%
D) other	0%	0%	1.5%	1.5%	1%	2%
Movie Total:	3%	6.5%	4.5%	11.5%	3%	10%
Sports A) information program	4%	2.5%	2%	1%	3%	2%
B) coverage of events	1%	3.5%	3%	6%	1%	2%
Documentary	3%	4%	1%	1%	1%	1%
News	22%	20%	26%	22%	29%	20%
Public Affairs	21%	21.5%	1%	1%	0%	0%
Cartoons	0%	0%	1%	1%	1%	1%
Other	5%	5%	3%	3%	2%	4%
Uncategorizable	1%	1%	.5%	.5%	1%	2%
TOTAL	100%	100%	100%	100%	100%	100%

APPENDIX - TABLE XIX

A-19

TYPE OF PROGRAMS BROADCAST DURING FALL 1975 IN THE SUDBURY TIMMINS-NORTH BAY AREA

Identification:

Call letter Channel City Language Network	CBST-TV 9 Timmins French Radio-Canada		CKSO-TV 5 Sudbury English CTV		MCTVS 9 Sudbury English CBC	
Program Category	% per program unit	% per program minutes	% per program unit	% per program minutes	% per program unit	% per program minutes
Adventure	7%	6%	9%	10%	4%	4%
Comedy	10%	6%	18%	12%	33%	20%
Drama	3%	2%	0%	0%	3%	3%
Crime Drama	0%	0%	15%	17%	0%	0%
Medical Drama	3%	4%	0%	0%	2%	2%
Soap Opera	3%	2%	0%	0%	0%	0%
Variety	0%	0%	8%	6%	11%	11%
Talk Show	0%	0%	3%	4%	0%	0%
Game Show	6%	4%	6%	4%	10%	7%
Music	3%	2%	13%	8%	8%	9%
Movie A	3%	7%	4%	10%	6%	12%
B	4%	13%	3%	7%	6%	14%
C	0%	0%	3%	6%	1%	2%
D	0%	0%	3%	8%	1%	2%
Total:	7%	20%	13%	31%	14%	30%
Sport A	3%	2%	3%	1%	0%	0%
B	1%	2%	1%	1%	0%	0%
Documentary	8%	10%	0%	0%	3%	2%
News	31%	29%	3%	2%	0%	0%
Public Affairs	12%	9%	3%	1%	7%	6%
Cartoons	3%	2%	2%	1%	0%	0%
Others	0%	0%	1%	1%	4%	4%
Uncategori.	0%	0%	2%	1%	1%	2%
TOTAL:	100%	100%	100%	100%	100%	100%

APPENDIX -TABLE XXI

AREA: SUDBURY-TIMMINS-NORTH BAY

Percentage of unit/programs and unit/minutes by main categories by ownership

SEASON: FALL 1975

NETWORKS Program Category	PUBLIC CANADIAN		PRIVATE CANADIAN		PRIVATE AMERICAN	
	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/minute
Adventure	5.5%	5%	9%	10%		
Comedy	21.5%	13%	18%	12%		
Drama	3%	2.5%	0%	0%		
Crime Drama	0%	0%	15%	17%		
Medical Drama	2.5%	3%	0%	0%		
Soap Opera	1.5%	1%	0%	0%		
Variety	5.5%	5.5%	8%	6%		
Talk Show	0%	0%	3%	4%		
Game Show	8%	5.5%	6%	4%		
Music	5.5%	5.5%	13%	8%		
Movie A) crime drama	4.5%	9.5%	4%	10%		
B) drama	5%	13.5%	3%	7%		
C) comedy	.5%	1%	3%	6%		
D) other	.5%	1%	3%	8%		
Movie total:	10.5%	25%	13%	31%		
Sports A) information program	1.5%	1%	3%	1%		
B) coverage of events	.5%	1%	1%	1%		
Documentary	5.5%	6%	0%	0%		
News	15.5%	14.5%	3%	2%		
Public Affairs	9.5%	7.5%	3%	1%		
Cartoons	1.5%	1%	2%	1%		
Other	2%	2%	1%	1%		
Uncategorisable	.5%	1%	2%	1%		
TOTAL:	100%	100%	100%	100%		

TYPE OF PROGRAMS BROADCAST DURING THE SPRING 1976 IN THE SUDBURY-TIMMINS-NORTH BAY AREA

Identification:

Call letter Channel City Language Network	CBST-TV 9 Timmins French Radio-Canada		CKSO-TV 5 Sudbury English CTV		MCTVS 9 Sudbury English CBC	
Program Category	% per program unit	% per program minutes	% per program unit	% per program minutes	% per program unit	% per program minutes
Adventure	6%	6%	13%	11%	1%	1%
Comedy	9%	6%	26%	19%	27%	16%
Drama	6%	3%	0%	0%	3%	4%
Crime Drama	1%	5%	16%	19%	4%	5%
Medical Drama	3%	3%	0%	0%	0%	0%
Soap Opera	3%	2%	0%	0%	0%	0%
Variety	1%	1%	3%	2%	8%	8%
Talk Show	0%	0%	1%	1%	0%	0%
Game	6%	3%	4%	2%	10%	6%
Music	3%	2%	11%	7%	8%	8%
Movie A	3%	6%	7%	14%	2%	5%
B	2%	4%	4%	9%	6%	13%
C	0%	0%	2%	4%	0%	0%
D	1%	3%	1%	2%	5%	11%
total:	6%	13%	14%	29%	13%	29%
Sport A	3%	2%	1%	0%	0%	0%
B	2%	7%	0%	0%	0%	0%
Documentary	4%	5%	3%	2%	4%	4%
News	31%	30%	0%	0%	0%	0%
Public Affairs	12%	9%	2%	2%	10%	8%
Cartoons	2%	1%	0%	0%	0%	0%
Others	2%	2%	3%	3%	8%	7%
Uncategoriz.	0%	0%	3%	3%	4%	4%
TOTAL:	100%	100%	100%	100%	100%	100%

SEASON: SPRING 1976

Percentage of unit/programs and unit/minutes by main categories by language

NETWORKS Program Category	ENGLISH LANGUAGE		FRENCH LANGUAGE		AMERICAN	
	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/minute
Adventure	7%	6%	6%	6%		
Comedy	26.5%	17.5%	9%	6%		
Drama	1.5%	2%	6%	3%		
Crime Drama	10%	12%	1%	5%		
Medical Drama	0%	0%	3%	3%		
Soap Opera	0%	0%	3%	2%		
Variety	5.5%	5%	1%	1%		
Talk Show	.5%	.5%	0%	0%		
Game Show	7%	4%	6%	3%		
Music	10%	7.5%	3%	2%		
Movie A) crime drama	4.5%	9.5%	3%	6%		
B) drama	5%	11%	2%	4%		
C) comedy	1%	2%	0%	0%		
D) other	3%	6.5%	1%	3%		
Movie total	13.5%	29%	6%	13%		
Sports A) information program	.5%	0%	3%	2%		
B) coverage of events	0%	0%	2%	7%		
Documentary	3.5%	3%	4%	5%		
News	0%	0%	31%	30%		
Public Affairs	6%	5%	12%	9%		
Cartoons	0%	0%	2%	1%		
Other	5.5%	5%	2%	2%		
Uncategorizable	3%	3.5%	0%	0%		
TOTAL	100%	100%	100%	100%		

APPENDIX - TABLE XXIV

SEASON: SPRING 1976

Percentage of unit/programs and unit/minutes by main categories by ownership

NETWORKS	PUBLIC CANADIAN			PRIVATE CANADIAN			PRIVATE CANADIAN		
	Program Category	% unit/program	% unit/minute	% unit/program	% unit/minute	% unit/program	% unit/program	% unit/minute	% unit/minute
	Adventure	3.5%	3.5%	13%	11%				
	Comedy	18%	11%	26%	19%				
	Drama	4.5%	3.5%	0%	0%				
	Crime Drama	2.5%	5%	16%	19%				
	Medical Drama	1.5%	1.5%	0%	0%				
	Soap Opera	1.5%	1%	0%	0%				
	Variety	4.5%	4.5%	3%	2%				
	Talk Show	0%	0%	1%	1%				
	Game Show	8%	4.5%	4%	2%				
	Music	5.5%	5%	11%	7%				
	Movie A) crime drama	2.5%	5.5%	7%	14%				
	B) drama	4%	8.5%	4%	9%				
	C) comedy	0%	0%	2%	4%				
	D) other	3%	7%	1%	2%				
	Movie total:	9.5%	21%	14%	29%				
	Sports A) information program								
	B) coverage of events	1.5%	1%	1%	0%				
	Documentary	1%	3.5%	0%	0%				
	News	4%	4.5%	3%	2%				
	Public Affairs	15.5%	15%	0%	0%				
	Cartoons	11%	8.5%	2%	2%				
	Other	1%	.5%	0%	0%				
	Uncategorizable	5%	4.5%	3%	3%				
		2%	2%	3%	3%				
	TOTAL	100%	100%	100%	100%				

ERRATA

Title page: IMAGES OF DIFFERENT WORLDS: An Analysis of English- and French-Language Television by André H. Caron with the assistance of Marie Couture, Section de Communication, Département de Psychologie, Université de Montréal.

P. 6, Add final parag.: "Finally, the American Public Broadcasting System has been excluded from this study because of the small size of its Canadian audience."

P. 9, Table I, footnote ‡ should read: "News category does not include 11 p.m. newscasts."

P. 14, line 7 of text should read: "One must add that CTV is not only the biggest importer of foreign productions but that it also shows the lowest percentage of diversity in terms of the number of countries it chooses to buy from."

P.21, Footnote to "Central Coverage Area": "The Central Coverage Area population estimates throughout this chapter are derived from the Common Coverage population estimates included in the 1975-1976 BBM reports. These estimates should be regarded as conservative estimates of the true Central Coverage population."

P. 23, Table 9, item 13, Audience rating should read: "449, 902."

P. 24, Table 10: See attached sheet.

P. 25, l. 12 should read: "(Comedy, Music, Soap Opera, Public Affairs and Drama)."

P. 27, l. 12 should read: "Adventure (4%), Game Shows (4%), Documentaries (3%) and 'other' types (1%) of programs."

P. 39, first parag., line 3 of text should read: "(Drama, Variety, Movies, Sports, Game Shows, Comedy, News, Music and Crime Drama) ..."

P. 62, bottom line should read: "Crime Drama (2), Variety (1), Adventure (1), and 'Other' (1)."

P. 68, l. 2 delete: "privately-owned" and add:*(CFVO-TV-30)*
Footnote: "* Although standard sources such as TV Guide identify this station as a TVA network affiliate, CFVO was actually an independent, cooperatively-run station. For the purposes of this study, however, we shall continue to refer to it as a TVA affiliate since it received most of its programming from the TVA network. It ceased broadcasting in March, 1977."

P.117-24, l.11 should read: "The one similarity with the Toronto and Ottawa areas. . . ."

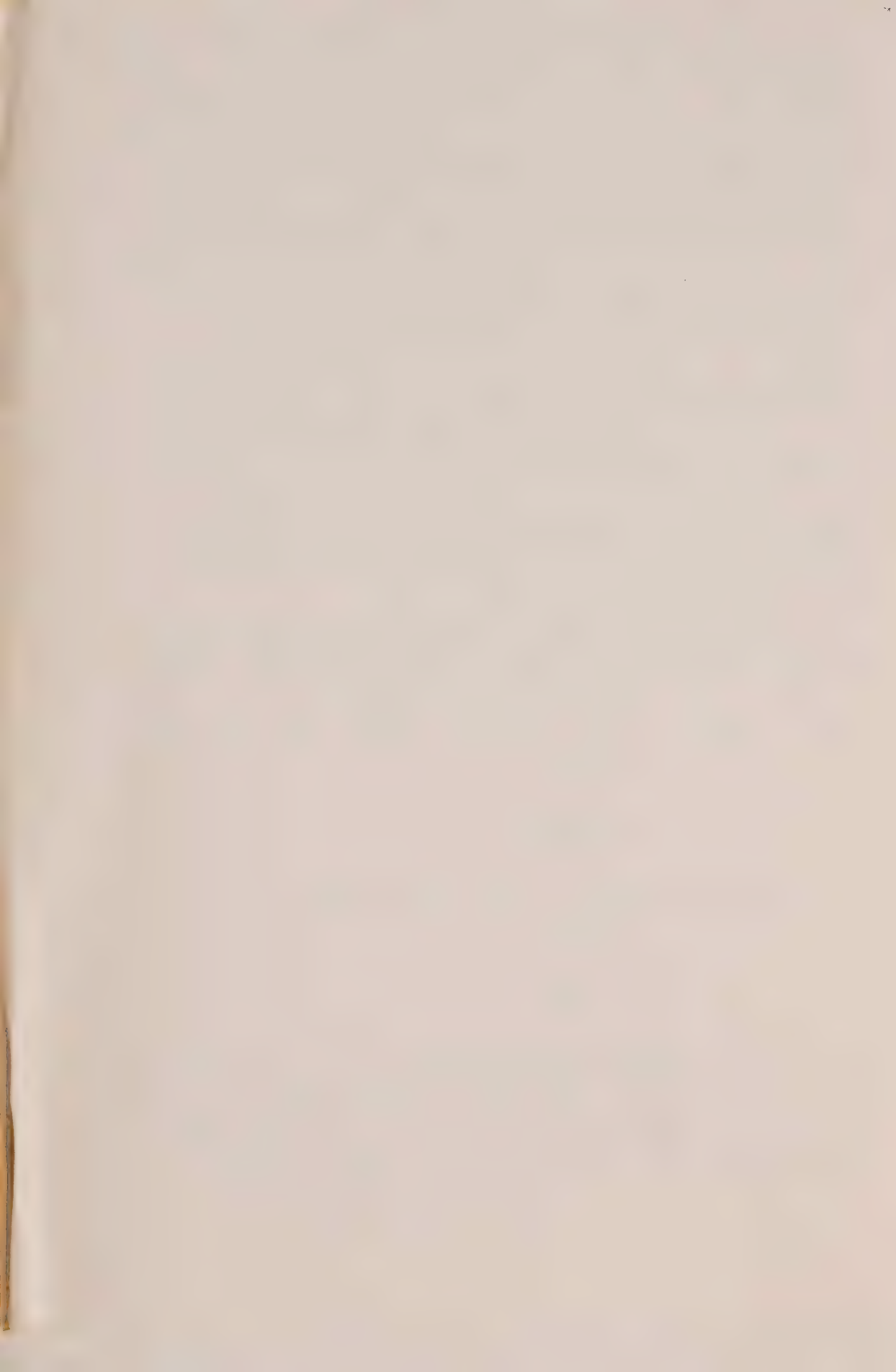


TABLE 10

The thirty (30) most popular television programs per category watched by total population (2 years old and older) in the Montreal area*

CENTRAL AREA

Estimated population 2,811,890

Program Category	Units per Program	Program Category	Units per Minute
Talk Show	20%	Movie	38%
Movie	17%	Talk Show	19%
<u>News</u>	<u>17%</u>	Crime Drama	11%
<u>Comedy</u>	<u>10%</u>	<u>News</u>	<u>9%</u>
Music	10%	<u>Comedy</u>	<u>5%</u>
Crime Drama	10%	Music	5%
Soap Opera	7%	Soap Opera	<u>3.3%</u>
Drama	<u>3%</u>	<u>Public Affairs</u>	<u>3.3%</u>
<u>Public Affairs</u>	<u>3%</u>	Medical Drama	<u>3.3%</u>
Medical Drama	<u>3%</u>	Drama	<u>2%</u>

* (As estimated by BBM of Central Area audiences. Fall 1975)

